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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO AND HOME ENTERTAINMENT

FEBRUARY 26, 2000



U.K. Troubled By Static '99 Market

BY TOM FERGUSON and PAUL SEXTON

LONDON—On the eve of its annual celebratory, and often ramunctious, Brit Awards, the U.K. record industry doesn't seem in the mood to party.

Newly published statistics from the British Phonographic Industry (BPI) have confirmed that there was no significant market growth last year (*Billboard* Bulletin, Feb. 14). But there are also other unsettling issues for the business, and these are bound to be chewed over at London's Earl's Court venue when the Brit Awards 2000

(Continued on page 93)

Valley Amplifies Web Ventures

BY ED CHRISTMAN

NEW YORK—The merger of Valley Media's Internet fulfillment business with Amplified.com (*Billboard* Bulletin, Feb. 16) allows the giant wholesaler to more fully realize Internet opportunities without incurring any of the costly start-up expenditures associated with such Web-based ventures as its income

(Continued on page 102)

HEATSEEKERS

Republic's Three Doors Down Find 'Better Life' At No. 1 Spot

See Page 24

New AOL Service To Tap Urban Entertainment Market

BY GAIL MITCHELL

LOS ANGELES—As online companies continue to jockey for ways to reach their targeted audiences, America Online (AOL) has joined

with Englewood Cliffs, N.J.-based DME Interactive Holdings to form Places of Color; a new partnership aimed at the urban market.

The CompuServe 2000-powered online service will provide Internet access and customized content to minority communities.



Also as part of this agreement, AOL will take a minority stake in DME Interactive, while DME will market AOL 5.0 through its various marketing channels.

"This is the urban version of AOL, with AOL / C o m p u - S e r v e as a partner," explains DME Interactive CEO Darien Dask. "We're trying to create places of color for people of color. I founded this company 5½ years ago on the mission statement of expanding the

(Continued on page 94)

The 'Real' Trisha Yearwood

MCA's Country Diva Pays Homage To Female Troubadours

BY DEBORAH EVANS PRICE NASHVILLE—Emotional honesty is always a compelling musical force, and it's a quality that can be found in abundance on Trisha

Yearwood's upcoming MCA album, "Real Live Woman." Due March 28, the collection encompasses what are perhaps the most lyrically vulnerable and emotionally charged performances of the acclaimed chanteuse's career.

"There are some powerful, emotional songs on this album, and it has definitely been an emotional year," says Yearwood, whose recent roller-coaster life has included a divorce from the Mavericks' Robert Reyn-

olds and a change in management. "Music has always been, for me, where I put my heart on my sleeve. The greatest thing about it is I'm not the kind of person who



YEARWOOD

will say, 'Here's what I'm going through.' Music is where I don't have to explain myself." In selecting and recording this collection of songs, which found her once again working with longtime producer Garth Fundis, Yearwood was influenced by the gutsy female troubadours whose music was the soundtrack to

her early years. "My biggest musical influences were people like Linda Ronstadt,

(Continued on page 92)

Viacom Preps For Net Push

BY DON JEFFREY and BRIAN GARRITY

NEW YORK—With revenue and profit from longstanding businesses like MTV Networks, Paramount Pictures, and Blockbuster rising strongly, Viacom is now preparing a big move into



new media with an initial public offering of its MTV Group online operations in April.

The New York-based entertainment colossus also believes that its acquisition of major TV network and station owner CBS will be completed by March or April, despite a lawsuit recently filed by a Viacom venture

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FMI, Supertracks Hatch Digital Plan

BY MARILYN A. GILLEN

NEW YORK—1999 may not have been the digital Christmas that some in the music industry had anticipated, but spring is slowly shaping up to be a somewhat merrier season for fans seeking major-label downloads.

Case in point: FMI Recorded Music has just tapped Portland, Ore.-based Supertracks as its "preferred

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**BY ANDERS LUNDQUIST
and KAI R. LOFTHUS**
STOCKHOLM—The Swedish music industry gathered together Feb. 14 at the country's annual Grammisgalan awards show to celebrate individual artists' achievements, while basking in the glow of figures that show sales in the world's 13th biggest music market at an all-time high.

The statistics are compiled by local labels' body GLF from trade shipments by its 10 member companies: Arcade, BMG, edel, EMI, MNW, Sony, Stockholm Records, Universal, Virgin, and Warner. The figures for Sweden, which will appear later this year in the International Federation of the Phonographic Industry's "Recording Industry In Numbers" yearbook, will be based on

- ERIC HASSELOVIST.

Total album sales were 21.9 million units, representing a value of 1.5 billion krona (\$172 million). The highest increase within that total came from the revitalized MiniDisc format, with sales of 26,000 units—up 100% on 1998, with a value of 2.3 million krona (\$263,100). Meanwhile

Sony Music managing director Per Sundin puts the increased sales down to a change of focus. "The entire music
(Continued on page 97)

NEW YORK—Jeremy Grayzel has been appointed president of VNU eMedia Inc., a newly formed organization that combines the electronic-media assets of several VNU USA properties, including Billboard's parent company, NRI Communications Inc.

Grayline's most notable services, from 1989 to 1998. Grayline's background also includes a stint as president of Family Media Inc. and chairman of the Emerging Business Council of the Information Industry Assn.

Grayline is based out of VNU USA's headquarters in New York. He reports to a board of directors whose chairman is BPI Communications president/CEO John Babcock Jr.

'The combination of print, electronic media, and face-to-face events is a powerful combination'

- JOHN WICKERSHAM

"VNU already has such tremendous media properties and market share," Grayzel says. "By providing the publications and exposition groups with access to truly

The VNU eMedia Group replaces BPI's U.S. Electronic Media Group. That group's 40 employees will be incorporated into VNU eMedia. The VNU eMedia staff will expand to about 80 employees by the end of 2000.

VNU USA is a wholly owned subsidiary of the Netherlands-based VNU, which employs approximately 15,000 people worldwide. In addition to Billboard, BPI Communications also owns Adweek, Brandweek, Mediaweek, The Hollywood Reporter, and Editor & Publisher.

Brian Mickelson
Mishawaka

President
American Business Press
New York

"Cuba's anachronistic one-man rule will fade not by fostering intolerance in Miami but rather by furthering the cultural outreach of projects like Buena Vista Social Club." Terrific piece! ("String Of Pearls: Cuba's Music Revolution," Music to My Ears, Feb. 19, 2000).

What prompted me to write was Timothy White's remarkable column ("The Enduring Dreams Of Secular Xmas

Tom Freston
Chairman/CEO
MTV Networks
New York

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

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★ TANGA • WALT DISNEY HOME VIDEO

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Cal IV Fills Out Staff With Publishing Vets

Tour Organizers Are Keen To Kiss

Say Original Members' Final Tour Could Gross Over \$40 Mil.

BY CHET FLIPPO

NASHVILLE—Cal Turner III launched his full-service publishing company, Cal IV Entertainment (named after his son), in 1998 and since has been seeking the right management team.

Now, after hiring veteran publishing executive Daniel Hill as president of the company and Cal IV CEO Turner feels the right elements are in place.

In the present climate of mergers and consolidation, Turner says he feels a "right-sized," local, autonomous publisher may well have an advantage in attracting and holding songwriters and in working copyrights.

With a catalog of 10,000-plus songs and a roster of 14 staff writers, the company has become one of Nashville's prominent independent publishers. It is currently represented on the country chart with the Paulina Rubio song "I'm a Rebel."

The core of the Cal IV catalog is the Killen Music catalog, which Turner acquired in 1998 for \$3 million. Cal IV also bought David "N"

Will Music (founded by Grammy-winning songwriter Will Jennings and David Briggs), Blonde Hair Music, Buddy Killen Music, Killen Songs Inc., and the Eddie Crook catalog.

Christian catalogs. Further acquisitions are in the offing, Turner says, as the business is viable.

Daniel Hill comes to Cal IV with 10 years of experience at PolyGram Music Publishing Group. Prior to its merger with MCA Music Publishing, Hill was PolyGram VP/Publishing GM and subsequently was VP of Universal Music. In 1992 he designed the creative/administrative computer database system still in use at Universal Music.

Joining Hill at Cal IV as VP of creative services is Billy Lynn, who was formerly Universal Music's senior creative director. Lynn had been with PolyGram and then Universal for 14 years.

Mark Dorniny, who was Universal's manager of business and technology services, has been named senior director of administration and technology at Cal IV. Dorniny, University of Georgia mathematical science graduate, had joined PolyGram in 1997.

Noting that Hill, Lynn, and Dorniny have all had experience with both independent and major publishers, Turner says the hirings were done "to stay competitive with the majors and to be a strong publisher, not just in Nashville but also all over there. These guys fit the bill."

After leaving Universal, Hill

says, "I was looking for a situation where I could combine my experience with the larger company into a smaller situation where I can spend more time and energy on fewer people and get back to the creative side and spend more time

(Continued on page 102)

BY RAY WADDELL

NASHVILLE—Tour organizers are hoping the upcoming Kiss Farewell Tour can parlay a unique venue environment and a "last chance" mentality into more than \$40 million in grosses.

The tour, which begins March 11 at the Blockbuster/Desert Sky Pavilion in Phoenix, is billed as the last tour

the four original members: Paul Stanley, Gene Simmons, Ace Frehley, and Peter Criss.

The outing also marks the first exit of any original member dates for Kiss. The Detroit-based band came of age in the pre-shed era of the 1970s and has played arenas almost exclusively since the original members reunited in 1996.

Band manager Doc McGhee says Kiss will play about 75 North American shows, at least half of which will be sheds, and will tour internationally if demand warrants. He estimates the tour could gross between \$40 million \$50 million. Opening acts are Ted Nugent and Skid Row.

When Mike Piranian, who booked the tour for Creative Artists Agency, initially showed the tour to promoters, he admits it was met with some "head scratching." But when Kiss drew 15,000 on New Year's Eve, a notoriously soft night, to General Motors Place in Vancouver, interest was piqued. "That gave the indication that this would be a hot tour," he says.

As the official media sponsor, VH1 began offering tickets at VH1.com

on Feb. 16, three days prior to the Feb. 19 Band manager Doc McGhee says

A VH1 spokesman says that more than 30,000 tickets were sold via the site by the end of the day on Feb. 16. Additionally, the cable outlet will feature a live broadcast of the opening show on VH1. Pepsi is also a sponsor.

The tour coincides with the release of "Alive IV" coming March 28 on Mercury/ Island Def Jam.

The tour moved up the project's release from summer to March to capitalize on the tour, putting pressure on the Island/Def Jam (IDJ) marketing staff to make everything happen quickly. "We have a lot of things in the works, but we've been living with this [tour announcement] for about a week," says Paul Resta, product manager for IDJ.

Still, he and the label have a lot of promotional stunts at their disposal, including a planned video game co-promotion with video game designer Gathering of Designers and the power of the Kiss Web site and its database of thousands.

"We want to heighten visibility, but Kiss doesn't need help selling out dates," Resta says. "And with 'Alive IV' we have the last Kiss concert of the millennium. Kiss is one of those legendary acts that appeals to people from 15 to 50."

Still in the works are planned promotions at the retail level that will include point-of-purchase displays and highlight the expensive Kiss catalog. "Right now we're doing our damndest to get this album out in March, and the band is working overtime on this, as well," says Resta.

ON WITH THE SHOW
Outdoor shows won't be short on

the high-powered production bells and whistles Kiss has become known for. "It's going to be bigger and bigger than ever," McGhee says. "It's worth doing it, it's worth investing in. There is going to be more electricity than [in] most small cities and more explosions than [in] many Third World countries."

McGhee says that prior to this tour, only other major concerts for Kiss' original lineup were Tiger Stadium in Detroit, Dodger Stadium in Los Angeles, and a one-off at Irvine Meadows Amphitheater in Irvine, Calif.—all of which were done after the reunited.

Since reuniting, the band has grossed more than \$61.7 million on the road and played to more than 1.7 million people at 189 performances, according to Billboard's sister publication Amusement Business.

The bulk of revenue came from the blockbuster reunion tour in '96, which grossed more than \$43 million.

The upcoming tour will utilize four different promoters, as opposed to a national tour producer, with each deal cut individually.

McGhee says those promoting dates in their respective markets include Bill Graham Presents (U.S.), Live Nation (U.S. and Canada), SFX Entertainment (U.S.), Nederlander (Southern California), Jam Productions (U.S.), CMC (U.S.), Evening Star Productions (Phoenix), and Belkin Productions (Cleveland). "It's dogs and cats eating together," McGhee says of the promoters.

SFX and its various affiliates will produce about 40 dates, many of them at SFX-owned venues.

Slater, executive VP of New York-based SFX Entertainment, is optimistic the tour will do very well. "Is it a home run as big as the first time they came back out and put the makeup on in '96? No," says Slater. "But it will be very solid. This is a big-time rock'n'roll show in every sense of the word."

Danny Zeligko, whose Evening Star Productions will promote the first four tour dates, has even higher expectations. "I think it's a slam-dunk," he says. "I would be surprised if this tour did anything but great. This is Kiss."

LEGITIMATELY THE LAST

McGhee says this is really the last tour for Kiss, despite what any naysayers might believe. "This is it, legitimately. In my past 20 years, I know more tours that have planned a short amount of time, going back to when they were together in the 1970s. This tour is a huge tribute to their fans. This is the last time you will see

Zeligko says the "farewell" aspect is a nice hook but not the major selling point for the tour. "This is one of the greatest live shows ever. I've done these guys for over 20 years, (Continued on page 102)



2000 Touchstones Awarded. Women in Music Inc. recently announced the recipients of its 2000 Touchstone Awards at a luncheon at New York's Marriott Marquis Hotel. The awards are given to women who have made a difference in the music industry. This year's honorees were Odetta, a Grammy-nominated fashionista; Mary Jo Menella, senior VP of Fox Music Inc.; Monica Lynch, president of Tommy Boy Records; Carol Kaye, bassist; and Barbara Skydell, executive VP of Premier Talent Agency. Honored posthumously was Marie St. Louis, senior VP of Festival Productions. Headquartered in New York, Women in Music is a nonprofit organization that provides educational forums, networking opportunities, musical showcases, and other support for music industry professionals. Shown at the ceremony, from left, are Odetta, Menella, Lynch, Kaye, and Skydell.

GetMusic Gears Up With New Staff, Content Pact

BY MARILYN A. GILLEN

NEW YORK—As the Sony Music and Time Warner-backed Columbia House readies for its pending integration with E-tailer CDNow (Billboard, Feb. 19) and Universal Music's Farnclub.com begins to take root, BMG and Universal's

jointly owned GetMusic is adding staff and content in preparation for a "refocused relaunch," according to GetMusic president/CEO Andrew Nibley.

Nibley says the Website—which has been relatively unheralded since its debut as a joint label venture last April—intends to significantly raise its profile in the coming months as it repositions itself as more of a "content and community site," rather than primarily an E-tailer.

A just-inked alliance with unsigned-artist specialist Riffage.com—through which Riffage acts will be featured within the major-label-focused GetMusic site, and vice versa (Billboard/Budget, Feb. 16)—is one part of that game plan.

BMG is already an equity investor in the privately held Riffage, having participated in a \$21 million second round of financing secured by the Palo Alto, Calif.-based company in December.

"We intentionally kept a low profile until we could bring in a senior management team and get more of the pieces in place for a relaunch," says Nibley, who joined from his position as president of Reuters NewMedia Inc. last October. "Now that those people are starting to come into place, and the site is starting to change its focus, you'll see GetMusic become more aggressive on the public relations and marketing front."

—ANDREW NIBLEY—

On Feb. 15, GetMusic announced its latest list of appointments: creative director Lynn Thomlinson (formerly of MTV/SonicNet), managing editor Joe Rosenthal (Rollingstone.com), executive producer Cheri Cheng (SonicNet), VP of E-commerce Margo Sippel (Continued on page 102)

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Salem Acquires Reach In Nashville

Gains Place In Southern Gospel Market With Radio, Web Assets

BY DEBORAH EVANS PRICE
NASHVILLE—Salem Communications Corp. has entered the Southern gospel music market and strengthened its position in the online community with the acquisition of Reach Satellite Network for \$3.1 million.

Reach is a Nashville-based company whose assets include the Solid Gospel Radio Network, a satellite-delivered programming service with more than 115 affiliates across the country, as well as Nashville radio stations WURY-FM and WBOZ-FM and soldgospel.com, a Web site touted as "Southern Gospel's 21st Century HomeTown."

In the wake of the purchase, Jim Cumbee, principal owner of Reach, has been named president of Salem's Other Media Division. Cumbee, formerly VP of the Disney Institute and VP of strategy and administration for Disney Vacation Development, purchased Reach in 1995.

"Jim is a great find," says Salem's Ed Atsinger. "We're very, very high on Jim. He's not only an attorney, he has a broad background in the legal field. He

'It's a nice fit for us. It's synergistic in every way'

—ED ATSINGER—

went to Harvard Business School and has an MBA, spent a number of years with Trammell Crow in commercial real estate, and then was with Disney six years. Jim is a dream executive for us."

Cumbee will remain based in Nashville and will oversee Salem's Internet company, OnePlace.Ltd., and its publishing company, CCM Communications, which includes CCM Magazine, CCM Update, Christian Research Report, Youthworker, and Worship Leader. The division also produces the weekly "CCM Countdown With Gary Chapman" and "The CCM Radio Magazine." The Camarillo, Calif.-based Salem purchased both CCM and OnePlace.com in January 1999.

Under terms of the new agreement with Reach, the Solid Gospel

Radio Network becomes part of the Salem Music Network, under the leadership of Greg Anderson, president of Salem Radio Network (SRN). Solid Gospel will continue its Southern gospel programming and will share headquarters with SRN's other syndicated formats—the pop/AC Today's Christian Music Network and the praise and worship-oriented World in Praise Network.

"It's a pure consolidation story," says Atsinger. "We operate Morningstar, sometimes called Today's Christian Music, in Nashville. We have the production facility in Nashville. Our affiliate relations people are in Dallas at Salem Radio Network. We've got a large group of affiliate relations people who do nothing but talk to radio stations all day long about our whole range of products at Salem... Sales for Today's Christian Music are handled by Salem Radio Reps, which has seven nationwide offices. It's a rep firm that specializes in our type of programming."

"The attractiveness to us is that we will consolidate... It's great synergy from our point of view," he continues. "We consolidate the production facilities. We offload the affiliate relations to our already existing very deep team in Dallas, and we offload the sales to our already existing team. The first year we expect it to be very profitable for us."

Atsinger says Salem will pick up additional news affiliates for SRN News. "The other attractive feature is they have a very active Web site that features Southern gospel music," he says. "There's good traffic on that Web site. We will integrate that into OnePlace.com, our Web company. We're streaming a lot of audio on the Internet now. Today's Christian Music is a 24-hour-a-day Internet format... We will take the assets we acquired with the Solid Gospel and adapt it to the Internet and have another Inter-

(Continued on page 16)

Legendary Screamer' Jay Hawkins Dies At 70

BY CHRIS MORRIS

LOS ANGELES—Screamer' Jay Hawkins considered himself in the tradition of such R&B artists as Roy Milton, Wynonie Harris, Roy Brown, and Louis Jordan and expressed a desire for a career in opera. But he will forever be identified with his over-the-top rock 'n' roll hit "I Put A Spell On You" and his extravagantly wild stage persona, which in its day established the state of the art in performance hoax.

Hawkins, 70, died Feb. 12 at a clinic in Neuilly-sur-Seine, France, following emergency surgery to treat an aneurysm.

Born Julecy J. Hawkins on July 18, 1929, in Cleveland, he was a Golden Gloves boxer as a teen and dropped out of school to work as a performer in the armed forces' Special Services Division. In the early '50s he joined guitarist Tiny Grimes' combo and cut his first solo side for Atlantic. He went on to record for Timely, Mercury, Wing, and Grand Records.

In 1956 Hawkins' fortunes changed for good when he brought "I Put A Spell On You"—a tune he first recorded for Grand as a straight ballad—to a session for OKeh Records. The singer later claimed label executive Arnold Matson got him and the band drunk in the studio; the resultant single, which featured Hawkins shrieking, growling, and gibbering over the group's lurching beat, became an underground hit despite a de facto radio ban.

The song itself would attain a life of its own over the years: Nina Simone, the Animals, the Allman Brothers, the Creedence Clearwater Revival, and the Crazy World of Arthur Brown were just some of the many acts that recorded notable covers.

Hawkins capitalized on the records'

notoriety with legendarily manic shows. He would be carried onstage in a coffin, from which he would leap to prow the stage in a coned cape, shaking a be-skulled juy wock, with a bone through his nose. He recreated these outrageous performances in films including "Mister Rock And Roll" (1957), "American Hot Wax" (1957), and "Rage In Harlem" (1991).

"I Put A Spell On You" began a career of distinctive musical dementia. Such oddball singles as "You Made Me Love You," "Frenzy," and "Alligator Wine" were followed in 1958 by what may have been Hawkins' supreme achievement: the Epic album "At Home With Screamer' Jay Hawkins," on which such crazed

originals as "Yellow Coat" and "Hong Kong" were complemented by idiosyncratic readings of standards like "Temptation," "I Love Paris," "Orange Colored Sky," and "Take Me Back To My Boots And Saddle." Hawkins' many horror-movie shock record proved a durable real ticket. The vocalist recorded for Philips and RCA in the '60s and '70s, and he opened for the Rolling Stones during the band's 1980 U.S. tour.

In 1985, director Jim Jarmusch used "I Put A Spell On You" as the musical centerpiece of his offbeat comedy "Stranger Than Paradise." Jarmusch later hired Hawkins to play the phlegmatic night manager of a seedy Memphis hotel in his 1989 feature "Mystery Train."

Hawkins made a recording comeback in the early '90s with albums for Rhino and Bizarre/Straight. After relocating to Paris later in the decade, he signed with the French label Last Call, which released his last studio album, the typically demented "At Last," produced in 1997 in Memphis by Jim Dickinson.

HAWKINS

Latin Stars, Execs Join To Create Entertainment Site

BY JOHN LANNERT

Don Francisco is well-known to Latino television viewers as the ebullient host of "Sábado Gigante" who implores his TV audience to enthusiastically applaud by barking out "¡un fuerte aplauso!"

Now the Chilean TV superstar is a co-founder of a Latin music and entertainment Web site called Aplauso.com, along with global icon Julio Iglesias, Internet innovator Larry Rosen, and veteran Latin record

label executive Sergio Rozenblat.

The launch date for the site is slated for July.

Don Francisco, whose real name is Mario Kreutzberger, and Iglesias are bringing their famous faces and valuable business connections to the venture. But the online firm's day-to-day operations will be overseen by Rozenblat, chairman of the board of directors, and Rozenblat, the company's COO.

(Continued on page 16)

RECORD COMPANIES. Dave Sholin is named VP of pop promotion for Capitol Records in Los Angeles. He was VP of promotion at Island Records.

Rich Westover is named director of national promotion for the Island/Def Jam Music Group in New York. He was national promotion coordinator for Arista Records.

Beyond Music names Barbara Bolan VP of marketing and Jason Whittington VP of sales in Los Angeles. They were, respectively, VP of marketing at Virgin Records and VP of sales at Geffen Records.

Steven "Abbo" Abbott is named head of the A&R department at V2 Records in New York. He was head of international for V2 U.K. and owner/president of Big Cat



SHOLIN

WESTOVER

Records.

Federico Teran is promoted to head of Midway Latin in Miami. He was managing director of Midway Mexico.

M2 Entertainment names Mick Stewanovich head of sales in Chicago. M2 Entertainment also names Robin Taccanelli director of advertising and merchandising in Los Angeles. They were director of sales for Red Ant Entertainment

and director of advertising and sales administration for MCA Records.

Nathaniel Brown is named senior director of corporate communications for BMG Entertainment in New York. He was director of communications for Hachette Filipacchi Magazines.

Tom Cunningham is named director of promotion for adult formats for Jive Records in New York. He



BOLAN

ABBOTT

CUNNINGHAM

was director of top 40 promotion for Repertoire Records.

Real Buckle is named director of Sony Music Direct in New York. She was television marketing manager, special marketing, for Sony Music U.S.A.

Rea Trivedi is named director of finance for Walt Disney Records in Burbank, Calif. He was director of financial planning for Warner Bros. Records.



TRIVEDI

JENKINS

PUBLISHERS. Lenny Sochoo is promoted to regional account director for Perseus in New York. He was controller of U.S. operations.

RELATED FIELDS. Susan Jenkins is named VP of marketing for the Recording Industry Association of America in Washington, D.C. She was executive director of "America's Jazz Heritage" at the Smithsonian Museum.

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Slipknot Gains Foothold Via Its I Am/Roadrunner Set

BY CARLA HAY

NEW YORK—It's not every day that a hardcore metal band from Des Moines, Iowa—whose members perform in masks and matching outfits that resemble prison garb—starts getting mainstream attention.

But that's exactly what's happening to Slipknot, whose self-titled second album on I Am/Roadrunner Records has experienced increasing sales. Industry observers credit constant touring, word-of-mouth, a sleeper hit on home video, and growing airplay for album track "Wait And Bleed"

as the key reasons for the band's recent upward swing on the charts.

Released June 29, 1999, "Slipknot" debuted at No. 1 on the Heatseekers chart in the July 17, 1999, issue. The album remained on that chart for the next several months and hit No. 1 again in the Feb. 12 issue. "Slipknot" attained Heatseekers Impact status when it vaulted from No. 107 to No. 94 on The Billboard 200 in the Feb. 19 issue. This issue, the album stands at No. 96 on that chart. According to SoundScan, "Slipknot" has sold 360,000 copies in the U.S. to date.

(Continued on page 30)



SLIPKNOT



V2 Builds Strong Base For Moby

'Play' Strikes Chords With U.S. Dance, Rock, Alt Formats

BY LARRY FLICK

NEW YORK—Since issuing "Play" by Moby in the U.S. on June 1, 1999, V2 Records has been gradually building an audience for the project that reaches beyond the quirky artist's core cult following.

It's a strategy that has resulted into sales of 573,000, according to SoundScan—not to mention two Grammy nominations, a breakthrough at modern rock radio, and Moby's re-emergence as a dance music tastemaker.

The album is Moby's first for V2. He came to the label after recording several records for Elektra in the U.S. "It felt like a fresh start on a number of levels," says the New York-rooted artist. "Mostly, it has been a pleasure

to work with people who are so understanding and so committed to what I'm doing."

For V2 president Richard Sanders, working with Moby has provided the



MOBY

opportunity to "dig into a truly special" project.

"From the start, we knew we had something unique, but something that could appeal to a wide demographic

range," he says. "It was just a matter of exploring the various avenues necessary to expose the music properly."

The label's first step was re-establishing Moby as a club-friendly entity. He'd taken a left turn into punk-influenced guitar rock in 1996 with "Animal Rights," which was followed in 1997 with the meditative "I Like To Move It." Although "Play" is notable for its stylistic diversity, ranging from funk-fortified hip-hop to modern pop, it also shows the artist revisiting the dance genre with which his career was initiated roughly 10 years ago.

"He has consistently gone in different directions, and we expect that will continue with future recordings," Sanders says. "The good news is that

(Continued on page 18)

Dr. Demento Marks 30 Years Of Funny Music With Rhino Set

BY JIM BESSMAN

NEW YORK—Barry Hansen's 30-year celebration of novelty music, via his syndicated radio com from microphone, Dr. Demento, is being commemorated, appropriately, on Feb. 29 with Rhino Records' two-disc, 42-track "Dementia 2000: Dr. Demento's 30th Anniversary Collection."

But please, don't call it novelty music. "Funny music is a more inclusive term," says Hansen, who discovered "Weird Al" Yankovic and persecuted Tom Lehrer. "Novelty music has had connotations: a fish in the pan. But I've played 'Fish Heads' for 22 years and still get dozens of calls every week. So things on my show have a lifespan even if they're funny."

Barnes & Barnes' "Fish Heads" appeared on Demento's "20th Anniversary Collection: The Greatest Novelty Records Of All Time," also on Rhino, as are "25th Anniversary Col-



DR. DEMENTO

lection: More Of The Greatest Novelty Records Of All Time" and several other holiday and theme-related Demento titles.

Three tracks on the new set are by Yankovic, who in 1976 was Alfred Yankovic, a 16-year-old high school student in Lynwood, Calif., when he sent his first homemade song parodies to Hansen. He remains Demento's most-

requested artist.

"If there hadn't been a Dr. Demento, I'd probably have a real job now," says Yankovic. "He gave me my start by playing the home-recorded tapes I made in my bedroom—just me and my accordion singing into a little cheesy cassette tape recorder."

Also included is '50s and '60s funny music legend Lehrer, Demento's second-most-requested artist and the subject of a forthcoming Rhino boxed set that Hansen is working on.

Hansen says, "Newer things that the general public hasn't heard but are huge on the show represent the new comedy underground," as it likes to say: "Bulbous Bouffant" by the Vestibules—a sketch group from Canada who are regulars on the CBC network but pretty unknown in the States—is my most-requested item of the '90s, bar none. It's about three guys waiting at a bus stop

'If people get any message from this album, it's that funny music never went away'

—BARRY HANSEN—

who get into word games, and the audience finds it hypnotic and fascinating."

"Dementia 2000" also includes such rarities as Billy Crystal's "I Hate When That Happens" and Cheech & Chong's "How I Spent My Summer Vacation" or A Day At The Beach With Pedro & Man—Part 1, "neither of which has previously appeared on CD." "Dr. Demento" takes you back to when funny songs were always on the charts:

From the mid-'50s to the mid-'60s, not a week went by when there wasn't one funny song on the top 40 station," Hansen says.

But "Dementia 2000" also includes songs from the '70s, like "Dead Silence" by Loudon Wainwright III, from 1973. "If people get any message from this album, it's that funny music never went away," says Hansen.

"The Dr. Demento Show," a weekly two-hour program, is nationally syndicated to more than 100 stations by On the Radio Broadcasting. Rhino senior product manager Emily Cagan says that the label is developing a "large-scale promotion incentive" for those stations and is also pitching morning shows and comedy-special programming.

"The collection is awesome," says Charley Lake, operations manager at rock station WLWV Columbus, Ohio, which runs the show Sunday mornings.

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'Psychotic' Fishbone Goes Hollywood

Label Targets New Audience While Luring Group's Early Fans

BY CARLA HAY

NEW YORK—Fishbone would like to clear something up right now: The band never broke up—and it isn't planning to go away any time soon.

In fact, Fishbone—which has been blending rock and funk for about 20 years—is embarking on a new chapter in its career after surviving numerous lineup changes, internal conflict, and leaving its longtime record company. After parting ways with Columbia Records, the Los Angeles-based band is starting over with Hollywood Records, which will release Fishbone's next album, "The Psychotic World Nutterz," March 21 in the U.S.

Because Hollywood has its core operations only in the U.S., other labels will release the album in different territories: Universal in Canada, A&M in Japan, edel in Europe, and Festival in Australia and New Zealand.

Industry observers believe that part of creating awareness for the record will be overcoming any public perception that Fishbone is a



FISHBONE

defunct band. The group's previous album was 1996's "Chim Chim's Badass Revenge."

"I'm glad that Fishbone is still together," says David Levesque, senior music buyer for the Troy, Mich.-based retail chain Harmony House Records & Tapes. "But I don't think a lot of people are aware of this new album. When I've told people about it, they either didn't know that Fishbone has a new album coming out or they didn't know that Fishbone was still together. Hopefully, Hollywood Records can correct the problems that the band has faced in the past."

As Fishbone lead singer Angelo Moore candidly admits, "Fishbone was blackballed after we left Columbia Records. Nobody wanted to sign us, and we had a bad reputation. A lot of band members quit, and people thought we broke up. We were in the middle of reconstructing the band when we were recording this album."

Adds bass player/vocalist Norwood Fisher, "Making this album was like being in the Dayton 500

(Continued on page 33)



Aussia On The Road. Aussia pop band Noogie is playing a series of U.S. showcases to introduce its acclaimed debut, "Learn To Swim," Due March 7 on Trauma, the set is previewed by the single "Meanwhile," which goes to U.S. mainstream and modern rock stations Tuesday (22). Pictured, from left, are band members Mike Jeffrey, Chuck Rider, Alex van Wansveen, and Nick Hyde.

StreetBeat/Pandisc's Hardway/Harrow Mixes Drum'n'bass/Jazz

BY LARRY FLICK

NEW YORK—With his StreetBeat/Harrow collection, "A Positive Sweat," British multi-instrumentalist David Harrow is aiming to blur the lines between traditional jazz music and drum'n'bass rhythms.

Recorded under the alias James Harrow, the collection is due March 28, and it deftly blends skittling, computer-generated drums with horns and a wide array of acoustic instruments—some of which have been played and some of which have been sampled from other recordings.

"Samples are used in an extremely different manner here," Harrow says. "Instead of the typical quick bites, I wanted to let some of the elements utilized properly unfold and breathe. It gives the tracks a richer texture."

He also expands the genre reach for the recording. While the rhythmic base to "A Positive Sweat" calls for the attention of clubgoers, the musical and melodic complexity of each track has inspired StreetBeat/Pandisc to explore marketing options beyond dance music.

"Our thinking is that we've struck upon the future of jazz music with this album," says Reil LaFargue, director of Harrow's business affairs at the label. "We're soliciting jazz retailers on this project, as well as the dance and pop accounts."

When it was released in the U.K.

late last year on the independent Highrise Duxbox Records (from which StreetBeat/Pandisc has licensed the set), it met with critical acclaim from both dance and jazz sectors. "This market is different from the States in that there's more cross-pollination between genres," says Linda Rollins, manager of Chrome Discs, an indie outlet in Manchester, England. "It will be interesting to see if Americans will be as open to something so imaginative and adventurous."

In the label's bid to reach the right's U.S. audience, LaFargue says that emphasis will be placed on lifestyle marketing—with a specific focus on clothing boutiques, coffeehouses, and cocktail lounges.

He adds that college radio and club DJs will be offered a CD and 12-inch pressing of the single "Grow" later this month. The track, which features a guest vocal by Amanda Ghost, has been remixed by Justice and Magmetie.

Another key element of the marketing of "A Positive Sweat" will be a mini-tour of the States by Harrow with several musicians. "It's always great fun to take these tracks and see what form they'll take onstage," he says. "In that respect, we do function very much like a jazz band. There are bits on the laptop that are programmed. But mostly we let things flow naturally."

Blowfish Mark Bryan Swims Solo With New Set; Osbournes Launch Ovine Label

A BLOWFISH GOES SOLO: With a member of a famous group releasing a solo album, it's often held to the same sales expectations as a new album from the act. Hence, when Mark Bryan, guitarist for Atlantic Records group Hootie & the Blowfish, started recording his own songs, he wasn't even sure he wanted them to come out. "It didn't even occur to me to release the album," he says. "I recorded it separate from Atlantic. I just did it on my own. I wasn't hiding the fact that I did it. I just did it to do it and thought I'll release it when the time is right."

After playing the album for the Atlantic Group co-chairman/co-CEO Val Azzoli, Bryan says, the label decided to pick it up and will release "30 On The Rail" March 14.

The album clearly shows the input Bryan has had on Hootie material, while also saluting his musical influences, such as the dB's, Hüsker Dü, and Don Dixon, who produced the album. Among the other guests on the set are former dB Peter Holsapple, who frequently tours with the band, and Cowboy Mouth's Fred LeBlanc.

The album, which was recorded in 1997, features 13 songs, 10 of which "were Hootie songs at one point or another. Whether it was me singing them or not, they were recorded for an album and didn't make it or we did them live," says Bryan. "I don't want people to think I'm doing this in spite of Hootie. I'm doing this to give these songs a life. I'm a legitimate songwriter, and I have these things to say. That's really more what this is about than an attempt at a big solo career."

Bryan has no plans to tour behind the project. "I'm in a band already, and we just got off tour last summer. I'm going to chill at home and be a daddy," says Bryan, who has two small children. However, he does plan to promote the album by making a number of in-store appearances and radio station visits. "I'd rather approach it like that than by calling [Atlantic senior VP] Andrea Ganis and say, 'Why is blah, blah, blah not playing blah, blah, blah.'"

Triple and roots music stations will be serviced with a track called "Tricking You Pretty" at the end of February, while other formats will receive different tracks.

While he's quick to point out that he has no plans to leave Hootie & the Blowfish, the solo record is a good way to cleanse his musical palate. "It helps me go back to Hootie refreshed," he says. "Everyone in the band is doing little solo things. Once we've purged ourselves of our individual creative needs, we can go

back to the band. We know we've got that side of us out, and we can go back to the democratic songwriting thing."

STUFF: Sony Music Entertainment (SME) has opted not to hold the usual post-Grammy blowout this year and instead will have an afternoon for artists hosted by SME chairman/CEO Thomas D. Mottola. A Sony Music representative says, "Sony Music has decided to have a private dinner party this year because it felt that a smaller gathering would be more fun for its Grammy nominees, and, at the end of the day, it's all about the artist and the music anyway, especially for the nominees and award winners."

As the marriage between rap and metal continues, Sharon and Ozzy Osbourne have launched Divine Recordings, a joint venture with Priority Records. First releases for the label will be "Nativity In Black 2," a Black Sabbath tribute album featuring Megadeth and Black Sabbath guitarist Tony Iommi. Scott Givens, former VP of artist development for Roadrunner, has been named GM of Divine. Last January, SFX purchased 50% of Sharon Osbourne Management and also agreed to co-fund a new label run by Osbourne. She did not return calls by press time.

Speaking of SFX, it has lined up a number of spring/summer tours featuring top teen acts. Already on the docket are the majority of the dates for Britney Spears' tour, which starts March 8 at the Pensacola (Fla.) Civic Center. SFX is also in discussions with both N'Sync and Backstreet Boys (Billboard Bulletin, Feb. 16) ... Former T'win/Tone Records co-founder/co-owner Peter Jesperson has joined Los Angeles-based indie New West as VP.

OSCAR NEWS: Nominees for the best original song in the 72nd annual Academy Awards are "Save Me" by Almee Mann from "Magnolia," "Music Of My Heart" by Diane Warren from "Music Of My Heart," "Blame Canada" by Trey Parker and Marc Shaiman from "South Park: Bigger, Longer & Uncut," "When She Loved Me" by Randy Newman from "Toy Story 2," and "You'll Be In My Heart" by Phil Collins from "Tarzan."

Receiving nods for best original score are John Corigliano for "The Red Violin," Thomas Newman for "American Beauty," Rachel Portman for "The Cider House Rules," John Williams for "Angels Ashes," and Gabriel Yared for "The Talented Mr. Ripley" (see Soundtracks and Film Score News, page 22).



by Melinda Newman

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Vollenweider Takes Global, Collaborative Approach On Sony Set

BY JIM BESSMAN

NEW YORK—Andreas Vollenweider's new album, "Cosmopolity," due March 21 from Sony Classical, departs from previous work as a collaborative, global endeavor summed up by its title.

The Swiss harpist, whose novel mix of pop, jazz, and classical instrumental music virtually defined the new age format upon his emergence in the early '80s, says the term "cosmopolity" represents a "cosmo-political approach to life" evolving out of years of global touring and related musical and cultural exploring.

Fittingly, Vollenweider plays the Celtic harp, Chinese harp, Bavarian folk harp, baby koto, ocarina, 12-string guitar, and clay double flute on "Cosmopolity," in addition to the modern concert harp. He is also accompanied by diverse artists, including Bobby McFerrin, longtime supporter Carly Simon, trombonist Ray Anderson, fiddler Mindy Jostyn, Brazilian singer/songwriter Milton Nascimento, South African jazz pianist Abdul Ibrahim, Spanish flutist Carlos Nunez, the Neopolitan Solis String Quartet, Chinese dulcimer player Pingxin

Xu, Basque accordionist Kepa Junkera, and Armenian instrumentalist Djivan Gasparyan, along with longtime associates Christoph Stiefel on keyboards and Walter Keiser on drums.

But Vollenweider, whose pre-



VOLLENWEIDER

ceding 1998 album, "Kryptos," was more composed and complex in structure and scale, didn't intend to make an album when he invited anyone who could make it to his home and studio last summer in Switzerland.

"We were drinking, eating, swimming, and playing, and turning out more and more material that was good," says Vollenweider, who refrained from his usual

inclination to take control creatively. "Everything was done in four weeks, mostly first takes and spontaneous collaborations, which is why I credited other musicians as co-writers. My studio has the newest technology, where we could actually record 24 hours without changing tapes, so there was never any pressure."

The recording process never stopped, Vollenweider continues, not when his kids came to watch, "not to drink tea, not when a dog passed by." The only time he felt technically challenged was when he juxtaposed his harp, "a simple, archaic, diatonic instrument," with Gasparyan's and Ibrahim's "chromatic harmonic changes"—but all parties quickly found common instrumental ground.

Sony Classical president Peter Gelb praises the resultant "Cosmopolity" for its "extraordinary departure" from Vollenweider's recent releases. "He's made a wonderful record of collaborations with some outstanding and high-profile artists from around the world, providing a striking vehicle for reaching a larger public."

Generating public awareness of Vollenweider's current vibe is key,

notes Gelb. To this end, the P.O.W.-booked artist, who is managed by Impact Music in Zurich and Depth of Field in the U.S. and published through AVAF Music (SUSA) in Switzerland, will play

'One of the interesting aspects of the album is that it appeals to more than one musical genre'

—PETER GELB—

a media showcase March 30 at Joe's Pub in New York. Vollenweider, who has already toured Europe with Gasparyan and performed in Brazil with Nascimento, expects to have "Cosmopolity" album guests on hand at his New York date as well.

Sony Classical is targeting public radio, world music, and jazz radio outlets with the disc, says

Gelb. "One of the interesting aspects of the album is that it appeals to more than one musical genre, so we're pushing all the formats we possibly can," he says.

Al Santos, air personality at smooth jazz station WJZZ Washington, D.C., is excited about the potential of "Cosmopolity" for his "Sunday Jazz Brunch" program, which plays world beat and new age music along with smooth jazz.

"He's been doing world music before there was even a category for it, so it's good to see him back doing projects with other international artists of his caliber," says Santos, pointing to the album's optimal timing in light of increasing exposure for world music.

Sony Classical plans to further promote "Cosmopolity" on its Web site and is developing plans for working it aggressively at retail, Gelb adds.

The domestic release of "Cosmopolity" will not include the bonus CD, "Annex 1 & 2," which contains other material recorded during the album sessions. The disc is available in some countries as part of a double-CD package and in others as media giveaways.

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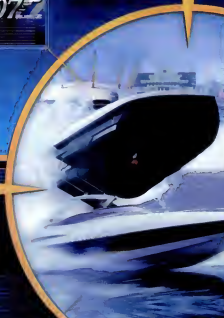
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LORD KITCHENER

(Continued from page 4)

while in Barbados, I met Eric Idle, who turned me on to a record. The record was "Sugar Bum Bum."

"Under the spell of 'Sugar Bum Bum,'" continues Stein, "I flew to Port-of-Spain in February of 1978, where for several nights running I visited Lord Kitchener's tent to see and hear him play some of the best calypso—as well as to hear the newly emerging soca music from artists like Lord Shorty."

After that, Stein says, he made a pilgrimage back to Trinidad every year, and "always on my first night I'd head straight for Kitchy's tent. Year after year, I heard the best tunes, like 'Pan in A Minor,' 'Symphony In G,' 'Nora,' 'Bee's Melody,' 'The Road,' 'Jaws,' and 'Gimme The Thing.'"

Stein says he also got to hear the

'He was truly one of the great melody writers of the 20th century'

—SEYMOUR STEIN—

artist perform some of his earlier recordings, including "Flag Woman" and "Miss Tourist."

After "Sugar Bum Bum," Kitchy, as he was often called, enjoyed steady hits with songs like "Love Man" (1960) and "Parkway" (1960).

In 1980, he was inducted into calypso's Sunshine Awards Hall of Fame in New York.

After a career that encompassed 60 years, 14 of which were spent living in England, Kitchener retired from stage performance in 1969; he continued composing songs, though. "Kitchener seemed ageless, full of vitality," remembers Stein. "When I last saw him, I swear he hardly looked any older than when I had first seen him perform 22 years before."

"To me, all I cared about was that Lord Kitchener was one of the greatest live performers I've ever seen," he continues. "His lyrics were always humorous and up to the minute, reflecting the highest standards in calypso."

"In my time, I've sung for Harry Truman at Waller Field in 1945, and for Princess Margaret at London's Chesterfield Club in the '50s," Kitchener told Billboard Editor in Chief Timothy White in 1993 (Music to My Ears, Billboard, Jan. 30, 1993). "But in the early days at home, performers like me were outcasts. It's only in recent years that our own country has given official recognition to calypso, but I'm thankful."

"For 55 years," he continued, "I've tried to make calypso more intelligent, and make soca more danceable. Long ago, today, and tomorrow, that is my job."

Others Stein, who is scheduled to fly to Port-of-Spain Thursday (24), "I was very shaken and saddened by the news. I'll still be going down for Carnival, but with Kitchy gone, this year the real Carnival will be in heaven."

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Artists & Music

V2 ALBUM REVEALS MOBY AT 'PLAY'

(Continued from page 11)

there was plenty here for us to bring to his core club base."

The first cut issued from the set was "Bodyrock," which was remixed by Olav.

"It was the perfect way to reintroduce Moby to the street," says Marion Cretson, manager of Record Kitchen, an indie retail outlet in San Francisco. "It had a kickin' beat and the kind of hook that was truly irresistible. This was one of those records that benefited from being released overseas first. It got the DJs jazzed."

Moby is signed to Mute Records for the U.K. and continental Europe. "Play" was first released internationally on May 17, 1998. The album has reached the top 10 in a number of international territories, including the U.K., Italy, Germany, and Sweden.

In addition to drawing praise from club DJs, "Bodyrock" earned respectable modern rock and triple-A radio airplay, peaking in the top 10 of Billboard's Modern Rock Tracks chart.

"It had just enough of a rock feel to work for us," says Zaki Tyler, music director at the rock-driven WPTT Greenville, S.C. "Once we put it on the air, the phones went crazy. We eventually wound up going several cuts deep into the album."

"Bodyrock" also gleaned ample TV exposure. It was utilized in the fall commercial campaign for ABC-TV's "Dharma & Greg," and it's been placed as the opening theme to the ABC-TV sitcom "Veronica's Closet." Along the way, Moby has also appeared on a handful of talk shows.

Additionally, the track was accompanied by two videos. The first, directed by Frederick Bond, was created for Europe. According to V2 product manager Rachel Mintz, a more "American, street-savvy" video was created by Steve Katz, "to suit the tastes of programmers here."

While V2 worked "Bodyrock," Moby toured extensively. He started with a six-week string of club dates in the U.S., which was followed by an equal number of weeks in the U.K. and continental Europe. "He doesn't like to have a minute of downtime," says Mintz. "That's a dream for us, because no one can really sell a record better than the artist himself."

For Moby who is managed by Marc Weber at MCT Management, the hustle of touring and promotion is "part of the fun" of making music. "Being in recording mode can be an isolating experience. Emerging from that mind-space with a piece of music that I'm proud of is quite energizing. Why wouldn't I want to do everything I can to share the results of my work?"

As "Bodyrock" started to run its course, programmers begin gravitating toward several other cuts on "Play": the soul-inflected "Natural Blues," the solemn, warmly ambient "Poreelin," and the percussive, ebullient "Honey." "Ultimately, the feedback on 'Natural Blues' was so strong that it became the most logical single choice," Mintz says.

The label started feeding the track to modern rock and triple-A programers in late November, with an eye toward a top 40 launch at the end

'This was one of those records that benefited from being released overseas first. It got the DJs jazzed'

— MARLON CREATION —

of March. "We got a little taste of top 40 interest with 'Bodyrock,' but we didn't want to dilute our focus at that time," Mintz says. "At this point, the project evolved comfortably, and we are ready to go to the next level with this new single."

Moby has shot a video for "Natural Blues" with director David LaChapelle that has already begun getting

active play on MTV and VH1.

Adding to the single's visibility is yet another string of concerts by the artist. He's been in Europe since the start of 2000. He returns to the States in mid-March, and he'll likely be on the road through the summer. As with all of his tours, that stint will be booked by Marsha Vlasik of MVO Booking.

"The truth is that we plan to be working this record through next Christmas," Mintz says.

Industry recognition includes two Grammy nominations. The artist has been cited in the best alternative music performance and best rock instrumental performance categories, for "Play" and "Bodyrock," respectively.

"It's such a gift to have people support your creative endeavors," Moby says. "I never take it for granted. I've always said that I make music that pleases me, and that's true. It's such a nice perk when others can appreciate it too."

amusement

business TOP 10 CONCERT GIGGERS

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CHICK LUNA, BEGA, C. NOTE	Freedom Hall Columbus Louisville, Ky.	Feb. 9	\$754,840 \$475-\$500/\$15	12,540 13,510	SPI Music Group
ELTON JOHN	Omni Coliseum Fairfield, N.C.	Feb. 9	\$488,004 \$40-\$100/\$10	18,214 seated	SPI Music Group
22 TOP LIMITED SUPPORT	Freedom Hall Columbus Louisville, Ky.	Feb. 8	\$342,367 \$34-\$100/\$10	12,518 13,020	Beverly Productions
ELTON JOHN	Camden Coliseum Columbia, S.C.	Feb. 4	\$308,053 \$41-\$100/\$10	8,317 seated	SPI Music Group
22 TOP LIMITED SUPPORT, LORNA	Pepsi Arena Albany, N.Y.	Jan. 25	\$297,211 \$35-\$100/\$10 \$27-\$10	1,899 10,000	Metropolitan Entertainment Group
ALAN JACKSON, LONGTINE	Concession Hall/arena Indiana	Feb. 11	\$264,479 \$27	11,004 11,000	Barnett Enterprises
22 TOP LIMITED SUPPORT	Freedom Hall Civic Center Albany City, Tenn.	Feb. 11	\$271,530 \$35	7,904 seated	Beverly Productions
22 TOP LIMITED SUPPORT	The Bryan Civic Center Huntsville, Ala.	Feb. 9	\$262,367 \$35-\$100/\$10 \$27-\$10	7,862 seated	Beverly Productions
ALAN JACKSON, LONGTINE	Charleston Civic Center Charleston, W.Va.	Feb. 12	\$264,126 \$35-\$10	10,004 seated	Barnett Enterprises
BRANDS BEYOND	Reunited Theaters Reunited, Ill.	Feb. 12	\$257,250 \$15-\$35	4,278 seated	SPI Music Group

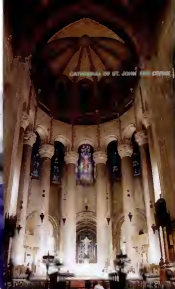
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Artists & Music

SLIPKNOT FINDS MAINSTREAM AUDIENCE WITH I AM SET

(Continued from page 11)

Slipknot lead singer Corey (also known as 8) explains the band's growing popularity: "We just stuck with it, and we were able to stay out on the road," he says. "The first six months after our album was released, we sold records especially through word-of-mouth. Our band was an underground thing. Our record sales have started to pick up even more lately, because so many kids have gotten to see us play and we're getting more exposure."

Slipknot formed in 1995 and a year later self-released its debut album, "Mate. Feed. Kill. Repeat." The band was signed to Roadrunner in 1997, and its self-titled album was co-produced by the band and Ross Robinson, whose credits also include Korn, Limp Bizkit, and Sepultura. The "Slipknot" album bears the I Am imprint, which is Robinson's A&R/production company.

The band members are all known only by a first name and a number: turntable operator Sid (aka 0), drummer Joey (1), bass player Paul (2), percussionist Chris (3), guitarist James (4), samples/media operator Craig (5), percussionist Shawn (6), and guitarist Mick (7).

The band is managed by Steve Richards of Los Angeles-based No Name Management and booked by Dave Kirby of the Agency Group. Slipknot's songs are published by EM1 April Music/Music That Music

(ASCAP).

In addition to album sales, Slipknot has experienced an underdog hit on home video: Its first longform home video, "Welcome To Our Neighborhood," debuted at No. 1 on Billboard's Top Music Videos chart in the Nov. 27, 1999, issue. The 20-minute video, which has a retail list price of \$5.98, includes live concert and interview footage, along with the unensored clip for "Spit It Out."

Months after its release, "Welcome To Our Neighborhood" has maintained top 10 sales on the Top Music Videos Chart and has been certified gold (50,000 units sold) by the Recording Industry Assn. of America.

Meanwhile, the band's latest single, "Wait And Bleed" (which is also on the "Scream 3" soundtrack), has been gaining airplay. It stands this issue at No. 37 on the Mainstream Rock Tracks chart.

The "Wait And Bleed" video has been getting exposure on national networks the Box and MTV. Slipknot is scheduled to perform Friday (25) on "Late Night With Conan O'Brien."

One of the radio stations where "Wait And Bleed" is in heavy rotation is mainstream rock WCCC Hartford, Conn., which has been playing Slipknot for months. "It's a monster song," says WCCC-FD Michael Pizzuti of the track. "It's got a great hook, and people are really responding to this song. We get

so many calls for it."

Piccozzi adds, "There was a time when people were saying that Korn was too loud and aggressive for radio. But Korn is light compared to Slipknot. People are just embracing harder music now. I also think that Slipknot's success shows people that it can happen on an independent label like Road-

'It's easier to express yourself if you're not so conscious of how your face and hair really look'

- COREY -

runner. I'm not sure that a major label would know what's best for a band like Slipknot."

Roadrunner senior director of marketing Cory Brennan recounts the artist development for Slipknot. "We started in May 1999 through an intensive street and Internet marketing campaign," Brennan says. "The band played on the 1999 Ozfest tour, and we distributed a two-song cassette sampler on that tour. After their set, the

members of Slipknot would go out in the crowd, in full costume, and distribute the cassettes themselves.

"College and metal radio were a big factor in setting us up," he continues. "But the best way we found to market this band was through anything visual. We had an alternative means of getting the word out about Slipknot with the home video."

"Touring has been the most important factor in this band's success," he says. "The band got as close to the fans as they could, and everything had a snowball effect."

Brennan notes that Roadrunner has also utilized Slipknot's two official Web sites (slipknot.com and slipknot2.com) for E-mail newsletters to fans and for Webcasts.

Slipknot's next single, "Spit It Out," is tentatively scheduled for release in April, according to Roadrunner.

Skeptics might dismiss Slipknot's mask-and-costume image as a gimmick, but lead singer Corey disputes any notion that Slipknot is a gimmick band. "Our image is a byproduct of what we do," he says. "We figured it's easier to express yourself if you're not so conscious of how your face and hair really look. It seems like a lot of bands bow down to the rock star god and become pretentious. We're not afraid to say exactly what we want."

Donald Lawrence, independent mu-

sic buyer for Aron's, a retail store in Los Angeles that specializes in alternative and heavy music, says the band's notoriety is helping sales. "The Slipknot album has been a steady seller for us," says Lawrence. "People are hearing about Slipknot's shows, and they're curious. The kids who are buying Slipknot's album are looking for something different, and they found it."

Corey describes the band's audience as "mismatched kids who found something they can identify with through us. I take it seriously that fans have taken their time and money to buy our records or see us play live, and we want to thank everyone who's done that. That's why our live shows and music are so intense. I want to accomplish as much as I can with the time I have because this can be taken away at any time."

After a one-off date Thursday (24) in New York, Slipknot will be on a European tour beginning Saturday (26) in Nottingham, England, with the tour ending in early April. Slipknot will then play select dates in Canada.

According to Roadrunner's Brennan, another U.S. tour is being planned for April.

Brennan says that Roadrunner has set its sights high for Slipknot. "Our ultimate goal for this band is world domination," he says.



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Artists & Music

Peter Case Sings The 'Flying Saucer Blues'

Touring Is Key In Marketing Singer/Songwriter's Fourth Vanguard Set

NEW YORK—Vanguard recording artist and Los Angeles-based singer/songwriter Peter Case will release his seventh solo effort and fourth Vanguard release, "Flying Saucer Blues," on April 16.

The project follows his critically acclaimed 1997 release, "Full Service No Waiting," and it's produced by Andrew Williams (Old 97's, the Williams Brothers). Case enlisted a renowned lineup of studio musicians, including Greg Lies, Sandy Chila, and Andrew Williams, for his latest effort.

Featuring 11 tracks, "Flying Saucer Blues" spins Case's image-rich, acoustic tales with roots-rock arrangements—which justifies his self-proclaimed stance as a "rock'n'roll folk singer." Of his songwriting, he says, "You must look inside yourself for something that lights up. The idea is to find something you feel is worth singing about. You have to capture your imagination. Then you hone that stuff until it is undeniable strong. Hopefully, that means the song has things that will keep bringing people back to listen to it."

It's that philosophy that Case

will carry when he hits the road this spring to promote the project. Touring will be a key element to the marketing of the project.



CASE

"It's the thing I enjoy doing the most," the artist says. "Recording is great, but it's all about bringing music directly to the people—in a wide variety of ways."

Last June, Case sang at the Hollywood Bowl with George Martin and the Hollywood Orchestra in "A Celebration Of The Beatles," with solo performances of "Lucy In The Sky With Diamonds," "Walrus," and "All You Need Is Love." He recently

performed a kids' show at McCabe's Guitar Shop in Santa Monica, Calif., and recorded two performances, "Crazy Bout A Dog," written with his daughters, and "Why Oh Why," a Woody Guthrie song. Both are available in MP3 or QuickTime downloads on the Vanguard Records Internet site (vanguardrecords.com). Case began his musical career in 1976 when he joined guitarist/songwriter Jack Lee and drummer Paul Collins to form the Nerves, a short-lived but influential band. In 1980, along with Eddie Munoz, Lou Ramirez, and Dave Pahoia, he founded the Plimsouls and signed with Elektra Records in 1981 and then with Geffen Records in 1983.

After the Plimsouls disbanded in 1984, Case began traveling widely as a solo acoustic performer and re-signed with Geffen Records in 1986, subsequently releasing "Peter Case" (1986), "The Man With The Blue Post-modern Fragmented Neo-Traditionalist Guitar" (1989), and "Six-Pack Of Love" (1989).

LARRY FLICK

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPELFELD OLSON

AS THE CROW FLIES: With a strong fan base and a growing franchise, it looks like three times is indeed a charm for Koch Entertainment, which on March 28 will release the soundtrack to "The Crow: Salvation," the third installment of the action series "The Crow" (see story page 71).

The previous two "Crow" soundtracks, both released by Hollywood Records, collectively have sold 5 million, according to Koch. And although the label previously had not been involved with the franchise, "Salvation" seemed a perfect fit for Koch, which has been stepping up its soundtracks profile of late with several projects, including the upcoming "American Psycho."

"We knew the history of the project and that the second soundtrack sold markedly less than first one, by about 50%," says Koch president Bob Frank. "But for us as an independent, that does not scare us off. Sales of 500,000 to 1 million units is not a risk for us, whereas with a major it is a multimillion investment."

Also helpful were early meetings with movie producer/soundtrack executive producer Jeff Most, who already had much of the creative direction in the bag. Most, who has produced all three "Crow" films and had a strong hand in each soundtrack, says his goal this time around was to keep the music fresh while remaining true to the franchise's roots.

"We wanted to retain the general edgy feel of rock combined with a little more electronics underpinnings," Most says. "And we also wanted to not have the record play song-for-song sounding like every act and song are alike. We wanted to cross-pollinate different types of music."

The result is 16 tracks, all previously unreleased or remixed versions, which command listeners to sit up and take notice. Among the acts represented are Kid Rock, Rob Zombie (whose "Living Dead Girl" was remixed by Nine Inch Nails' Charlie Clouser), Days Of The New, and Filter, whose radio version of "The Best Thing" is the first single.

The idea of packing the film with unreleased music resonates strongly with Most, who already is knee-deep in the creation of the fourth "Crow" installment.

"This dates back to my view of soundtracks as a buyer before I got into the business," he says. "I want to provide fans with something new and special apart from a cut from an album they may already own." Most says he also wants to create a separate universe for moviegoers, and having existing songs might serve to take the audience out of a given scene. "I don't want them sitting there thinking, 'Who sings this song, again?' or 'I remember making out with my girlfriend on this song,'" he says.

THE ENVELOPE PLEASE: The nominations are in for the 72nd Academy Awards, and the category of best original score stands as a shining example of film music achievement. With the exception of Michael Kamen's enchanting score to "The Iron Giant," a personal favorite, this editor wholeheartedly concurs with the committee's selections.

All five of the composers on this year's list previously have been nominated, but none more than the venerable John Williams, who marks his 38th nomination with "Angela's Ashes." Williams is now the most-nominated living person. Gabriel Yared, nominated for "The Talented Mr. Ripley," won his only other Oscar bid in '96 for "The English Patient." The other contenders are Thomas Newman for "American Beauty," Rachel Portman for "The Cider House Rules," and John Corigliano for "The Red Violin." My money's on Newman.

Happily, the buying public is able to get its hands on all five score albums. Remember, it was only last year that Virgin came to the rescue with its better-late-than-never release of Nicola Piovani's nominated (and subsequent Oscar-winning) score to "Life Is Beautiful."

PRODUCTION NOTES: Sony Classics on Feb. 29 will release "The Best Music Of Miramax Films," a collection of excerpts from Miramax's 20-year history. The roster includes "My Left Foot," "Cinema Paradiso," "Shakespeare In Love," "Life Is Beautiful," and new best picture Oscar contender "The Cider House Rules."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

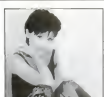
THIS WEEK		LAST WEEK		MOVIE ON DVD		 <small>COMPILER: A NATIONAL SAMPLE OF RETAIL STORES, MUSIC MERCHANTS AND INDEPENDENT SELLERS REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small>		TITLE
ARTIST						<small>FEATURING A NUMBER OF OUTSTANDING TALENTS (SUGGESTED LIST PRICE OF EQUIPMENT FOR CASSETTES)</small>		
(1)	NEW	3	DOORS DOWN	REPUBLIC 157074 (RATED PG)	No. 1	THE BETTER LIFE		
(2)		3	KITTY	MG 751302 (RATED NR)	13	SHE		
(3)		3	P.D.	ATLANTIC 832162 (R 79x11.98)	THE FUNDAMENTAL ELEMENTS OF SKELETON		SALES	
(4)		18	KELIS	WARNER 479111 (11 96x11.98)	KELIS		KALIDOSCOPE	
		5	245	SYSTEM X	WARNER 479075 (RATED 12)	WISCONSIN DEATH TRIP		
		6	34	STATIC	MG 751206 (R 98x11.98)	SYSTEM OF A DOWN		
		7	3	CONJUNTO PRIMAVERA & M.	949050 (RATED 12)	MORIR DE AMOR		
		8	3	TRINITY-LETT	WARNER 490339 (RATED 11)	SPIRITUAL LOVE		
		9	3	ALECIA S. 5.7	KAMA NASHVILLE 170087 (R 98x12.98)	I'M DIGGIN IT		
(10)	NEW	29	SCREWBALL	WARNER 143414 (RATED 12)	11	Y2K		
		10	28	BRAD PISLEY	AIRTEL NASHVILLE 18671 (R 98x11.98)	WHO NEEDS PICTURES		
		9	16	MTM HUNT	103334 (R 98x12.98)	SCREAMIN' FOR MR. SCARPER		
(12)		14	BETH GORTNER	COLUMBIA (RATED 12)	915505 (RATED 12)	TATTOOS & SCARS		
(13)		40	2	CHARLIE ZAA	SONYCLUB 835455 (RATED 12)	CIGCO OF AMOR		
(14)		26	21	YOUNGSTOWN	JOHNSON 160192 (R 98x16.98)	LET'S ROLL		
(15)		15	20	AMBER	TOMMY BOY 1253 (11 96x11.98)	AMBER		
		17	12	DAVE COX	CAPITAL 9548 (R 98x16.98)	THE DANCE		
		18	3	SHELDY LYNN	ISLAND 546177 (RATED 12)	I AM SHELLEY LYNN		
		19	39	CHELY WRIGHT	MCA NASHVILLE 170052 (R 98x11.98)	SINGLE-WHITE FLYING		
(20)		13	2	STEPS	IVE 41688 (R 98x16.98)	STEP ONE		
		21	2	YUNGSTRA	STRAIGHT PICTURE 635445 (R 11 98x12.98)	THROWED YOUNG PLAYA		
(22)		3	LINDA EDER	ATLANTIC 832166 (R 98x11.98)	IT'S NO SECRET ANYMORE			
		23	11	SOLE DREAMWORKS	4011 (RATED 12)	SKIN DEEP		
		24	11	BRENT JONES & T.M.	BOBBY HOW ROLLER 102143 (R 98x16.98)	BRENT JONES & T.M. MORRIS		
		25	15	CARLOS VIVES	ELI LAIN 22854 (R 98x11.98)	EL AMOR EO MI TIERRA		

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The *Billboard* 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.  Albums with the greatest sales. © 2000 *Billboard*/RPI Communications.

27	RE ENTRY	EDDIE SANTAGO	SOY DISCOS 30431 (19 06 04 15)	CELEBRACION CPY DUETS	
28	RE ENTRY	YOLANDA AMARIS	ELECTRA 42304 (10 06 16 15)	MOUNTAIN HIGH... VILLEY LOW	
29	RE ENTRY	KETHE JARRETT	KATHAR (20 04 79 17 58 02)	THE MELODY IT NIGHT WITH YOU	
30	RE ENTRY	SPM GOSPELMUSIC	5078 (11 06 16 15)	THE 3RD WISH	
31	RE ENTRY	HEDDRAH WALKER & THE LOVE FELLOWSHIP	CHURCH ORATOR (07 07 15 00 00)	FAMILY AFFAIR	
32	RE ENTRY	DOPE 1ST	6430302 (7 09 02 15)	FELONS & REVOLUTIONARIES	
33	23	73	SHAKIRA & JONY	DISCOS 82 746 (10 06 16 15)	DONDE ESTAN LOS LADRONES?
34	23	73	ANDY GRIGGS	KRACORIAN 675566 (10 06 16 15)	YOU WONT EVER BE A LIONESS
35	31	28	JESSICA ANDREWS	IMAGINABLES 554456 (09 08 17 52)	HEART SHAPED WORLD
36	25	36	A.E. QUINLANIA & LOS KUMBLI KINGS	1 (06 14 11 09 15 00 00)	AMOR, LAMA Y RESPECTO
37	27	7	GUANO APES	BATER 5078 675566 (9 02 03 15)	PROUD LIKE A DICK
38	29	4	OUTSHAG	HUPH LIFE 6000071 (14 06 16 15)	NIGHT LIFE (UP)
39	40		SONICFLOW	DOCE 2802 (13 09 08 02)	SONICFLOW
40	34	17	ROY C. MERCER	YOUNG MILLER 48214 (9 08 15 15)	HOW BIGGA BOY ARE YA? (VOL 6)
41	32	2	GRUPO BERNIER	USA 2463 506 LARTE (17 06 15 00 15)	FOR EL PASADO
42	NEW	14	THE COUNTDOWN SINGERS	WADACY 0333 (13 06 15 00)	MANBOO 5
43	18	34	RICARDO ARJONA	SONY DISCOS 83092 (9 06 15 03 15)	RICARDO ARJONA VIVO
44	36	36	BRABIN FERRER	CD 0303 0303 0303 0303 (06 15 00 00)	BUNIA VISTA CLUB, CLUB PRINCES BRABIN FERRER
45	45	4	THE MCLURRIN PROJECT	GOVU CEN 480070 0303 0303 0303 (06 15 00 00)	THE MCLURRIN PROJECT
46	37	43	BOB & TOM FRINGEMALL	506 258 06 02	GREATEST THINGS - VOLUME ONE
47	43	43	OLEANORER	REPUBLICAN 135742 0303 0303 0303 (15 06 16 15)	FEBRUARY SON
48	NEW	14	MANDY BARNETT	SRP 31046 (10 06 16 15)	I'VE GOT A RIGHT TO CHURCH
49	NEW	37	SHANNON CUREFARM	ARABIA 14634 (10 06 16 15)	LOVO GUITARS, BIG SUCRYONS
50	RE ENTRY	JOUR MOODMONT/ANTHONY KEARNS/TANITA TAYLOR	WADACORP 650007 (13 06 16 15)	THE IRISH TRENDS	
51	48	24	DIDO	ARABIA 19525 (10 06 16 15)	NO ANGELS

POPULAR•UPRISINGS.

GETTING THEIR SEA LEGS: Celtic pop/rock band **Great Big Sea** is already a hit in its native Canada, and the group is aiming to make a bid for a larger U.S. audience with its latest album.



Brand-New Day. Country newcomer Jennifer Day co-wrote four of the 11 songs on her debut album, "The Fun Of Your Love," set for release March 7 on BNA Records. The singer—a native of McAlpin, Fla.—was signed after her demo tape made its way to Joe Galante, chairman of the RCA Label Group in Nashville. She was signed to RCA subsidiary BNA two years ago at the age of 18. Day's style has been compared to the late Patsy Cline's.

the Canadian album chart, and the set was named album of the year at Canada's 2000 East Coast Music Awards. The awards show also honored Great Big Sea as entertainer of the year (for the fifth year in a row) and group of the year. Not bad for a band formed in the fishing village of Petty Harbour, Newfoundland.

Great Big Sea is touring Europe for the remainder of February, and the band launches a U.S. tour March 15 in Syracuse, N.Y. Other tour dates include March 17 in Boston; March 18 in New York; March 22 in Philadelphia; March 24 in Cleveland; March 28 in Louisville, Ky.; and March 29 in Ann Arbor, Mich.

THE SOUND OF SONIQUE: British dance artist/DJ Sonique is the first artist on Jimmy and Doug's Farmclub.com, a record company that aims to discover artists through its Web site. The company also has its own TV series, "Farmclub.com," a weekly show on the USA Network, and Sonique appeared on the show's pre-



Making 'Hed' way. Hednoize is a Los Angeles electronica duo consisting of Psykosis' founder Daniel Lenz and vocalist Free. Hednoize's first album, "Searching For The End" (Wax Trax!/TVT Records), has received critical praise, including a rave review in *Tower Records' Pulse!* magazine.

miere episode Jan. 31.

Sonique's album, "Hear My Cry," was released Feb. 15 in a partnership with several labels—Serious Records, Caffeine Records, Jimmy and Doug's Farmclub.com, and Republic/Universal Records—but it is considered the first official release from Jimmy and Doug's Farmclub.com.

The album's first single, "It Feels So Good," is a multi-format hit, having made an impact on several charts: The Billboard Hot 100 (where it stands this issue at No. 17), Hot Dance Music/Club Play, Hot Dance Music/Maxi-Singles Sales, Top 40 Tracks, Hot 100 Airplay, and Hot 100 Singles Sales. The video for "It Feels So Good" has also gotten played on MTV, VH1, and the Box.



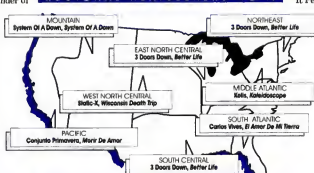
On The Money. Fans of Creed and Collective Soul might respond to Nickelback, a Vancouver rock band that makes its U.S. debut with the album "The State," due March 7 on Roadrunner Records. Nickelback self-released the album in Canada last year, and the band has already toured with Creed, Silverchair, and Everclear. The album's first single, "Leader Of Men," is getting early airplay on mainstream rock stations: WXTM St. Louis, KOOR Minneapolis, and WEBN Cincinnati.

Public Radio stations. Bae is also getting national press for the album, including articles in *GQ* and *Spin*.

BACA IS BACK: Susana Baca's 1997 self-titled album was a No. 10 hit on the Top World Music Albums chart. The Afro-Peruvian singer returns with the album "Eco De Sombras," due Feb. 29 on Luaka Bop Records.

Baca has previously

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

MOUNTAIN	NORTHEAST
1. System of A Dowsers System of A Dowsers	1. 3 Dowsers Dowsers The Better Life
2. Killee Spill	2. Mally KilleeSpill
3. Static-X Wisconsin Death Trip	3. Killee Spill
4. Conquero Prinsimora More De Amor	4. P.O.D.: The Fundamental Elements of Southbeach
5. 3 Dowsers Dowsers The Better Life	5. Use Williams & The Spiritual OGs Use Me Up for the World
6. P.O.D.: The Fundamental Elements of Southbeach	6. Andrew Dink
7. The Young Chease Incident Criminal '99	7. Screwball 72K
8. Youngpauwies Lies Rott	8. Brent Jones and TP Mobile Drent Jones and TP Mobile
9. Beth Hard Screamer for My Supper	9. System of A Dowsers System of A Dowsers
10. Brad Paisley Who Needs Pictures	10. Static-X Wisconsin Death Trip

Reviews & Previews

ARTISTS & MUSIC

SPOTLIGHT



EDITED BY MICHAEL PADILETTA

POP

► **WILLIAM ORBIT**
Pieces In A Modern Style
 PRODUCER: William Orbit

Synth bass tracks on classical pieces like *Wendy Carlos' late-'60s hit "Switched on Bach,"* and while William Oltmans' *1970s album "The Music of J.S. Bach"* is a greater perceived whiteness quotient than did Carlos' *persuasive lava lamp, 1971 album "The Well-Tempered Clavier,"* the same sort of permeable techno-bits. The Grammy-garnering producer certainly has a more "classical" sound (he's been making 200+ contemporary) and obviously knows a lot about mixing, but his main players are ultimately bloodless. The music is, of course, the composition; survive well in their organic guises, and a fair portion of Madonna on *Ray of Light* is a testament to how he moved to seek out the genuine article by hearing the melodies *first*. In some ways, it's a shame that he's not as just as likely: Orti's synthetic version of Henryk Górecki's deeply moving "Pieces for String Quartet" is a more direct and transparent as can be faintly intricate, like with Samuel Barber's famous "Adagio For Strings"—what is emotional and beautiful about it is the *human* sound, not the cold and firm. He has caused other items to seem music-bone rachezine (the *1998 album "The Music of J.S. Bach"*), but only with John Cage's proto-synth track. In "A Landscape" does Orti's method of "synthesizing" the music of J.S. Bach. A Modern Style" is hardly modern; the music sounds dead, like what a '60s science-fiction novel might have written. It's a shame that the *1998 album "The Music of J.S. Bach"* is not as good as the *1998 album "The Music of J.S. Bach"*. No doubt he meant well, but Orti has simply reduced live, real-4000s works of

★ BOWERY ELECTRIC
Lushlife

POSSIBLE Bowery Electric's Sugar, the duo's first release, is one of Bowery Electric's last albums, 1997's "Beast," will find much to admire on the duo's latest offering. Continuing where "Beast" left off, "Lushlife" finds the duo's sound more pop-oriented, and musician Lawrence Chandler still searching for that postcard-perfect landscape where feisty solo-meets, electronic waveforms, and filtered guitars exist in perfect harmony. The duo's sound, however such a disparate rhythmic action can be achieved is purely subjective. Fortunately, Bowery Electric is up for the challenge. In fact, the duo seems to thrive on the thought that opposite attracts—all sorts of musical styles are forever blurred. That said, Schwendener and Chandler thrive on bleeding Eric B. & Rakim-fused beats into Nick Drake samples into massive Attack-etched symphonic swirls. Highlights include "Palms of Survival," "Sweet City," "Deep Blue," and the title

GROOVE ARMADA

PRODIGER *Groove Armada*
PRODIGER *Groove Armada*
 Issued last May in the U.K., and after being applauded by the likes of Sir Paul McCartney, the album has been the lastest thing of its day in the U.S. Masterminded by two British DJ's—Andy Cato and Tom Findlay—*Groove Armada* is a party record that features funk soundscapes, effectively intertwining big dancefloor beats, funk grooves, a early '90s-style soulful vocal, and a jumpy jazz-ethio rhythms. Already the set has spawned a dancefloor hit with the house-ethio-infused "I'm a Slave 4 U," and the easy-disco prowess of Gramma Funk—and there has been wickedly recruited by beatmaster duo Tony Fallboy Slim, who has a hand in the album's bonus track. Potential follow-up singles include "If Everybody Looked The Same" (a duet with the soulful Lil' Kim), "We Are Neighbors" (the infectious club anthem "In My Bonnet," which owns a host or two to Alexander 23's "I'm a Slave 4 U" classic "Princess I'm In Love"), and the deliciously sultry "At The River," which draws drive inspiration from the '60s-era soul of the likes of James Brown. Equally salient is the set's closing track, "Inside My Mind (Blue Skies)," which is a duet with the soulful Lil' Kim, which the boys of Groove Armada cleverly sample. Soothing yet invigorating. It's not called "Vertigo."

R & B / H I P - H O P

PHIL PERRY
His Very Best of Love
PRODUCERS: 01005-821611
This album should be labeled "for adults only." Not because of the language or content, but because its theme—the different phases of love—is something only adults can truly appreciate. Showcasing a unique, painful love that has yet to receive its full due, this follow-up to 1988's "One Heart One Love" sorts through the ins and outs of love, from the initial spark to the raw happiness along the way. In keeping with his last albums, Perry reaches back into his 45's vast vault—this time coming up with a cover of the Stylistics' "You're As Light As Rain." Other memorable tracks include the title cut, "Wider to Heaven," "I Heard It in China," and "Side Over Me." So grab a glass of merlot and enjoy significant other, and enjoy the ride. Happiness is just around the bend.

ECIL PARKER

PRODUCER: Cecil Parker
 LABEL: Entertainment 59057-0689
 Los Angeles-based singer/songwriter/producer Cecil Parker dishes up a 14-track brew whose ingredients include generous helpings of old-school R&B,

YO LA TENGO

And Then Nothing Turned Itself Inside-Out
PRODUCER: Roger Moutenot

Master Records 371

In its follow-up to the brilliant, sprawling "I Can Hear The Heart Beating As One"—which masterfully spanned and synthesized the band's influences in everything from guitar skunk to art rock to folk to '60s pop—a T. S. Rango counters with a gorgeous collection of intensely quiet songs filled with lush harmonies and haunting sonic atmospheres. Largely missing this time around is the signature guitar flare; instead, the band favors sparse acoustic numbers filled with subtly keyboard flourishes and minimalist percussion arrangements. The Hebrew, N.J.-based trio, anchored by husband and wife Ira Kaplan and Georgia

Hubley, specializes in sweet vocal interplay, and there's plenty of it at work here on high points like the dreamy "Saturday" and "You Can Have It All," a cover of the George McRae disco tune. While this album may showcase a decidedly more mellow incarnation of Yo La Tengo, rarely has the group sounded better. "And Then Nothing Turned Itself Inside-Out" is like a string of pearls: Individually, each song is a tiny gem; collectively, they are a thing of beauty.

unk, and rap/hip-hop. Getting in touch with both his musical essence and his sensual side, Parker gets his groove on with such tracks as "Come Over Here" and "Swang That Thang." However, his strong suit is the ballads, namely "I'll Be Here," "Never Say Never," and "Who's Gonna Love Me?"—the latter of which carries the always-effective male crooner refrain: "It's been a while since I've cried/But I still have my pride." Despite a few uneven moments, musically and vocally, Parker's debut CD demonstrates he's off to a good start. **ETRE Entertainment: 215-923-7772.**

COUNTRY

PRODUCERS: Byron Gallimore, Phil Vassar

Nashville 07822-1891)

Nashville songwriter Billy Vassar has penned many hits for others in his dozen years on Music Row; among them, "Right On The Money" for Alan Jackson, "For A Little While" for Tim McGraw, and "I'm Alright" and "Bye Bye" for Jo Dee Messina. Now, the 1999 ASCAP songwriter of the year launches his recording career. Both this album and his Nashville showcases invite the likable comparisons to Billy Joel. Like Joel, the piano-playing Vassar writes and sings big, burly, or at least exuberant, pop songs—in this case, country-flavored pop. The current single, "Carlene," is an unlikely male fantasy about being pursued by a school valedictorian-turned-supermodel (actually

SPOTLIGHT



DAVE DOUGLAS

On Seal
REUTERS.COM 10/20/2006 4:36:03
 With his second album of 2006 (and his major-label debut), 30-year-old trumpeter Seal has become the most successful gay male pop singer since David Bowie proved himself as not only one of the most talented musicians of his generation but also in tune with the march of time. His music is illumination rather than escapism, and he has a sense of the tradition while making his own, resolutely forward-minded way. Dedicated to the late pianist/composer George Gershwin, Seal's new album, *Music for the People* (Capitol), is the latest of the trumpeter's personal tribute albums (after sets devoted to Miles Davis, Duke Ellington and others). Yet he covers only four of William's tunes, adding new originals to the mix. Seal is a consummate swing fan and affectionately in mind. The result is sweet, smart, soul music, informed by the blues and jazz, but with a pop sensibility that's the avant-garde. It's unfair to single out any one tune, since the whole album is so good, with Seal's dreamlike, beautifully textured arrangements making for a rich, cohesive listening experience. **A** *Seal's new album, including pianist Uri Caine, saxophonist Chris Speed, bassist James Genus, and drummer Joey Baron, will be out Oct. 27. Seal is the first of the emotionally aware playing that has made him an increasingly singular figure in pop music, one of the most rewarding jazz albums of the new century—and knowing Douglas, he'll be back in the studio next year before year's end.*

y Cindy Crawford's life). The latter of other songs pursues standard fare: tightly written everyday life and love, such as "Summer," "Joe & Rosalita," "Another Day In Paradise." His right and polished, with the fiddle, and steel guitar brush against the B-3 to remind you untry.

THE HOLLISTERS

Sweet inspiration
PRODUCER, *Casper Casper*
Highway HH 8114
Houston, Texas
The group the Hollisters have a loose, easy country sound, very much at home in any ranchhouse or honky-tonk. While the sensibility is straight-ahead, Johnny Cash/Waylon Jennings influences do not cast their own niche. On the title cut, lead singer Mike Barfield's phrasing pays homage to Cash's loping pace, just ahead of a chugging, twanging guitar. At the same time, the title alludes to "Rhythm and Pleasure," the simple pleasures of fishing, love, honest work, drinking, trains, and honky-tonks still occupy much of the Hollisters' frontal consciousness. The album, "Sugarland," about the sugar-cane growing area around Sugarland, Texas (outside of Houston), and "Last Picture Show," celebrate the vanishing rural face of Texas. The album is a tale of small-town murder and revenge.

J A Z Z

★ DAVE HOLLAND QUINTET
Prime Directive

PRODUCER Dave Holland
ECM 1696
His sideman credentials are the stuff of legend, but Dave Holland truly hit his stride as a leader with 1968's "Point of View," wherein his inimitable basslines were wedded to a program of equally memorable compositions. Here, along with trombonist Robin Eubank, vibraphonist Steve Nelson, drummer Billy Kilson, and saxophonist Chris Potter, Holland espounds upon that album's elegant intensity. Five original Holland compositions sit alongside material written by the quintet's members, showing the leader's generosity in giving the other musicians their deserved share of the limelight. As he has throughout his storied career, Holland plays a superbly subtle role to the hilt, mingling deep, world-music-inspired grooves and adroit *concordia* rhythmic gestures.

(Continued on next page)

VITAL REISSUES®

VARIOUS ARTISTS

The Mamba Kings
PRODUCERS: various
Extra 62505
The original soundtrack to "The Mamba Kings" was released in 1992—a good

seven years before the much-heralded Latin music explosion. Nevertheless, the

ALBUMS: SPOTLIGHT: Releases deserved by the review to deserve special attention on the basis of musical merit and/or Billboard chart potential. LULU RUSSUSS: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS [▶]: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES [▲]: New releases, regardless of chart potential, highly recommended because of their musical merits.

MUSIC BY MY EARS [▶] ▶ New releases deemed Picks that were worthy of a My Ear column as well as getting the most significant accolade in the year. **RECOMMENDED**: Albums commercially available in the U.S. are eligible. See reviews for notes to: **Michael Padden**, Billboard, 1515 Broadway; **Randy Burman**, ClassicalSource.com; **Shelley Granger**, iHeartRadio; **Dorothy Evans**, NPR.org; **Chris Nashville**, [Gordon Eby](#), [John DeLoach](#), [John Hight](#), [LISA](#), [The Valley Road](#), Louisville, Ky. 60279. Other contributors: **Helen Cline** ([Brendarych.com](#)), **Billboard**.

SPOTLIGHT

JESSICA SIMPSON

JESSICA SIMPSON When You Are In (3:21)
PRODUCERS Louis Biancamano, Sam Waters
WRITERS S. Waters, L. Biancamano, A. Sanborn, W. Laidler
PUBLISHERS EMI-A&M Music Publishing/Mercury Music, A&M, JASAP
Columbia/Sony Music Nashville 45602 (CD)
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The book, then, exists as a time capsule of personal blues memories by artists whose lives and careers spanned the first three quarters of the 20th century. Johnny Shines, for example, traveled with the legendary Robert Johnson. His lasting memories of those days are of playing guitar, and eventually going to the penitentiary for fighting hard. Finally, of Johnson, he offers this statement, obvious but no less eloquent for it: "Robert was just plain and play the blues."

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND RECORDED BY SoundScan

FEBRUARY 26, 2000

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	D'ANGELO	CHERIE SPOON EP/ARTIST/ALBUM (11/96/15.98) 2 weeks at No. 1	1
2	65	—	GHOSTFACE KILLAH	NO PROBLEMS/STREET PROPHET (11/96/15.98)	2
3	2	3	DR. DRE & THE L.A. BOYZ	PROBABLY 10/96/15.98 (11/96/15.98)	3
4	6	18	SISQO	DRAGONFLY/SONO 54/81/10/15.98 (11/96/15.98)	4
5	4	4	ONE	THE RHYTHM/ROCKERS/ARTIST/ALBUM (11/96/15.98)	5
6	7	6	JAGGED EDGE	SO SO BLOWN/ARTIST/ALBUM (11/96/15.98)	6
7	1	2	THE LOX	THE LOX/STREET PROPHET/ARTIST/ALBUM (11/96/15.98)	7
8	8	7	JAY-Z	THE BLACK ALBUM/ARTIST/ALBUM (11/96/15.98)	8
9	5	—	SNOOP DOGG & THE EASTSIDAZ	SNOOP DOGG PRESENTS THE EASTSIDAZ	9
10	9	9	SOUNDTRACK	PHOBIA/ARTIST/ALBUM (11/96/15.98)	10
11	10	5	GUY	W/ALBUM (11/96/15.98)	11
12	11	10	ZPAC	OUTLAWZ/ARTIST/ALBUM (11/96/15.98)	12
13	12	10	ANGIE STONE	ARTIST/ALBUM (11/96/15.98)	13
14	13	12	JUVENILE	CASH MONEY/ARTIST/ALBUM (11/96/15.98)	14
15	NEW	1	DRAMA	HOT SHOT DEBUT	15
16	15	14	DESTINY'S CHILD	COLUMBIA/ARTIST/ALBUM (11/96/15.98)	16
17	18	17	MARY J. BLIGE	MARY J. BLIGE/ARTIST/ALBUM (11/96/15.98)	17
18	16	15	EVE	LET THERE BE...EVE/ARTIST/ALBUM (11/96/15.98)	18
19	14	11	VARIOUS ARTISTS	THREE 6 MAFIA PRESENTS HYPNOTIZE CASH POSSE	19
20	21	19	BRIAN MCKENNA	NATHAN/ARTIST/ALBUM (11/96/15.98)	20
21	17	—	YOUNG BLOOD	PHOBIA/ARTIST/ALBUM (11/96/15.98)	21
22	19	16	THE NOTORIOUS B.I.G.	NOTORIOUS/ARTIST/ALBUM (11/96/15.98)	22
23	44	41	KELVIS ROBERTS	THE KELVIS ROBERTS/ARTIST/ALBUM (11/96/15.98)	23
24	31	20	MACY GRAY	ARTIST/ALBUM (11/96/15.98)	24
25	20	18	LIL' WAYNE	CASH MONEY/ARTIST/ALBUM (11/96/15.98)	25
26	22	20	SOUNDTRACK	COLUMBIA/ARTIST/ALBUM (11/96/15.98)	26
27	23	20	HOOT YOUNG	CASH MONEY/ARTIST/ALBUM (11/96/15.98)	27
28	21	17	JUVENILE	CASH MONEY/ARTIST/ALBUM (11/96/15.98)	28
29	24	26	DAVE COX	THE DAVE COX/ARTIST/ALBUM (11/96/15.98)	29
30	25	15	DONELL JONES	THE DONELL JONES/ARTIST/ALBUM (11/96/15.98)	30
31	32	31	METHOD MAN/REDMAN	THE METHOD MAN/REDMAN/ARTIST/ALBUM (11/96/15.98)	31
32	30	24	SOUNDTRACK	ARTIST/ALBUM (11/96/15.98)	32
33	25	22	GOODIE MOB	ARTIST/ALBUM (11/96/15.98)	33
34	26	21	KUNIMASTER FIVE & BIG KAT	ARTIST/ALBUM (11/96/15.98)	34
35	38	35	GINUWINE	ARTIST/ALBUM (11/96/15.98)	35
36	28	—	TINA TURNER	ARTIST/ALBUM (11/96/15.98)	36
37	36	36	LIL' WAYNE	CASH MONEY/ARTIST/ALBUM (11/96/15.98)	37
38	37	37	THE NOTORIOUS B.I.G.	NOTORIOUS/ARTIST/ALBUM (11/96/15.98)	38
39	36	37	BOB MARLEY	THE BOB MARLEY/ARTIST/ALBUM (11/96/15.98)	39
40	37	37	BLU MURDER	THE BLU MURDER/ARTIST/ALBUM (11/96/15.98)	40
41	38	34	MARIAH CAREY	COLUMBIA/ARTIST/ALBUM (11/96/15.98)	41
42	36	34	MONTELL DOLAN	ARTIST/ALBUM (11/96/15.98)	42
43	41	36	EMINEM	THE EMINEM/ARTIST/ALBUM (11/96/15.98)	43
44	45	45	BRENT JONES AND T.P. MOBB	THE BRENT JONES AND T.P. MOBB/ARTIST/ALBUM (11/96/15.98)	44
45	41	36	IDEAL	THE IDEAL/ARTIST/ALBUM (11/96/15.98)	45
46	46	42	KEVIN EDWARDS	THE KEVIN EDWARDS/ARTIST/ALBUM (11/96/15.98)	46
47	50	52	YOUNGBOLO	THE YOUNGBOLO/ARTIST/ALBUM (11/96/15.98)	47
48	51	52	ROME	THE ROME/ARTIST/ALBUM (11/96/15.98)	48
49	47	43	WHITNEY HOUSTON	THE WHITNEY HOUSTON/ARTIST/ALBUM (11/96/15.98)	49
50	NEW	1	SCREWBALL	THE SCREWBALL/ARTIST/ALBUM (11/96/15.98)	50
51	48	47	MISSY "MISSTY" ELLIOTT	THE MISSY "MISSTY" ELLIOTT/ARTIST/ALBUM (11/96/15.98)	51
52	40	35	SOUNDTRACK	THE SOUNDTRACK/ARTIST/ALBUM (11/96/15.98)	52
53	61	48	TRIN-I-TY	THE TRIN-I-TY/ARTIST/ALBUM (11/96/15.98)	53
54	49	44	KRITIKA	THE KRITIKA/ARTIST/ALBUM (11/96/15.98)	54
55	NEW	1	JEFFREY OSHEA	THE JEFFREY OSHEA/ARTIST/ALBUM (11/96/15.98)	55
56	52	51	ERIC BENET	THE ERIC BENET/ARTIST/ALBUM (11/96/15.98)	56
57	57	53	JENNIFER LOPEZ	THE JENNIFER LOPEZ/ARTIST/ALBUM (11/96/15.98)	57
58	53	53	THE MAD AMIR	THE MAD AMIR/ARTIST/ALBUM (11/96/15.98)	58
59	4	—	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	59
60	54	49	MOS DEF	THE MOS DEF/ARTIST/ALBUM (11/96/15.98)	60
61	56	45	MINT CONDITION	THE MINT CONDITION/ARTIST/ALBUM (11/96/15.98)	61
62	54	46	CHICO DEBARGE	THE CHICO DEBARGE/ARTIST/ALBUM (11/96/15.98)	62
63	58	58	SNOOP DOGG	THE SNOOP DOGG/ARTIST/ALBUM (11/96/15.98)	63
64	55	57	VARIOUS ARTISTS	THE MCD CREED PRESENTS THE THUGZ... VOL. 1	64
65	54	59	B.G. & CASH MONEY	THE B.G. & CASH MONEY/ARTIST/ALBUM (11/96/15.98)	65
66	55	46	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	66
67	57	63	SILK SATI	THE SILK SATI/ARTIST/ALBUM (11/96/15.98)	67
68	53	62	E-40	THE CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	68
69	52	62	KARL L. VERNER	THE KARL L. VERNER/ARTIST/ALBUM (11/96/15.98)	69
70	59	60	MASTER P	THE MASTER P/ARTIST/ALBUM (11/96/15.98)	70
71	71	61	CHUCK FRAKOWN	THE CHUCK FRAKOWN/ARTIST/ALBUM (11/96/15.98)	71
72	63	—	YOUNGSTAR STRAIGHT	THE YOUNGSTAR STRAIGHT/ARTIST/ALBUM (11/96/15.98)	72
73	62	64	SCOT DEANERMAN	THE SCOT DEANERMAN/ARTIST/ALBUM (11/96/15.98)	73
74	74	70	LIL' TROT	THE LIL' TROT/ARTIST/ALBUM (11/96/15.98)	74
75	68	13	JOHNNIE TAVEL	THE JOHNNIE TAVEL/ARTIST/ALBUM (11/96/15.98)	75
76	56	14	P.M.C.	THE P.M.C./ARTIST/ALBUM (11/96/15.98)	76
77	75	74	DMX	THE DMX/ARTIST/ALBUM (11/96/15.98)	77
78	90	71	O.J. U-NEEK	THE O.J. U-NEEK/ARTIST/ALBUM (11/96/15.98)	78
79	77	91	DMX	THE DMX/ARTIST/ALBUM (11/96/15.98)	79
80	73	53	C.L.C.	THE C.L.C./ARTIST/ALBUM (11/96/15.98)	80
81	72	67	TIG	THE TIG/ARTIST/ALBUM (11/96/15.98)	81
82	78	68	OUTSIDAZ	THE OUTSIDAZ/ARTIST/ALBUM (11/96/15.98)	82
83	78	66	R. KELLY	THE R. KELLY/ARTIST/ALBUM (11/96/15.98)	83
84	74	78	DAVID NIXON	THE DAVID NIXON/ARTIST/ALBUM (11/96/15.98)	84
85	75	6	MEL WATERS	THE MEL WATERS/ARTIST/ALBUM (11/96/15.98)	85
86	79	29	BARRY WHITE	THE BARRY WHITE/ARTIST/ALBUM (11/96/15.98)	86
87	81	64	DRU HILL	THE DRU HILL/ARTIST/ALBUM (11/96/15.98)	87
88	70	63	BLAKK INK	THE BLAKK INK/ARTIST/ALBUM (11/96/15.98)	88
89	74	61	ZPAC	THE ZPAC/ARTIST/ALBUM (11/96/15.98)	89
90	77	40	LAURYN HILL	THE LAURYN HILL/ARTIST/ALBUM (11/96/15.98)	90
91	82	72	KIRK FRAKOWN	THE KIRK FRAKOWN/ARTIST/ALBUM (11/96/15.98)	91
92	86	72	OL' DORTY EASTARD	THE OL' DORTY EASTARD/ARTIST/ALBUM (11/96/15.98)	92
93	89	52	TYFIDA ADAMS	THE TYFIDA ADAMS/ARTIST/ALBUM (11/96/15.98)	93
94	83	66	PUNYA DADDY	THE PUNYA DADDY/ARTIST/ALBUM (11/96/15.98)	94
95	92	72	MOBB DEF	THE MOBB DEF/ARTIST/ALBUM (11/96/15.98)	95
96	84	89	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	96
97	86	66	112	THE 112/ARTIST/ALBUM (11/96/15.98)	97
98	92	—	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	98
99	NEW	1	THE WRECKSHOP FAMIL	THE WRECKSHOP FAMIL/ARTIST/ALBUM (11/96/15.98)	99
100	80	50	PROJECT PLAYAZ	THE PROJECT PLAYAZ/ARTIST/ALBUM (11/96/15.98)	100

●Albums with the greatest sales gains this week. ●Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For highest sales, see *Hot 100* chart or more. The RIAA multi-platinum shipments by the number of discs and/or tapes. *Anteater indicates LP is available. Most top prices, and CD prices for BMG and WEA labels, are suggested *list*. Tape prices marked *ED*, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. *Posesetter* indicates biggest percentage growth. *Heatsheet*

Alternative R&B Artist Sy Smith Explores Her 'psykosoul' On Hollywood Debut

BY GAIL MITCHELL
LOS ANGELES—Washington, D.C., native Sy Smith initially came to Los Angeles in 1997 to make her mark as a songwriter. Now just three years later, the background singer is preparing for the April 4 release of her first solo album, "nevkosoul," on Hollywood

Smith, a former member of a local D.C. female band, is no stranger to the public eye—or ear. She's made recurring appearances on the "Ally McBeal" TV series, singing background for art-

ist Vonda Shepard. Smith also landed a national Gap commercial. In the meantime, her backing vocals have provided support for such artists as Somethin' For The People (SFP), Ginuwine, and current Grammy nominees Brandy, Eric Benét, Macy Gray, and Whitney Houston.

With production support from SFP's Sauce, Ali Shabheed Muhammad (A Tribe Called Quest), Budda (Ice Cube), and Madukwu Chinwah (Erykah Badu), among others, Smith wrote or co-wrote all 12 tracks and co-produced

three.

Calling her alternative-spiced R&B set "lyrically liberal," Smith says the title reflects her personal experience with racism, "but I don't want to call it a bio because not all people will think I'm crazy. It's supposed to be kind of funny, but there are some serious parts. I just like to play with different characters through my music."

voice, going to different places from R&B to jazz to rock and classical."

The first single, "Gladly," was released last November; the second single, "Good N Strong," tentatively hits March 21. The album track closest to Smith's heart, though, is the ballad "Stop Askin'," because "I wrote it from a really true place."

Marketing of the Smith project—under the direction of Hollywood's co-senior VP/GMs of urban music Byron Phillips and Michael Traylor—got under way in July 1999 with the dis-

tribution of sampler CDs at the Essence music festival. From there the label's grass-roots efforts have included postcards, fliers, and E-cards. Playing off Smith's Gap connection, the label has also tied in with major retailers who service the Gap, Banana Republic, and other fashion venues.

In addition to doing several earlier promotional gigs, Smith—managed by Kobi Wu, with whom she's formed production company *Psyko! Inc.*—wraps a tour with Macy Gray at the end of February.



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Whitney Houston

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Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Tracks service. LOS R&B status is electronic only (includes 21 hours of a day's airplay). Songs ranked by gross impressions, corrected for over-representation based on airplay by Airplay's Audience data. This data is used in the Billboard Singles chart.

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (INTERPRETING LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (INTERPRETING LABEL)
1	UNTILTED (HOW DOES IT FEEL?) THOMAS SONO	38	CANT STAY KANYE WEST (JIVE)
2	WUUNA KNOW JAY-Z	39	BABY DON'T CR (KEEP ME) (HEAD UP) COMBUSTION (JIVE)
3	THANK YOU JAY-Z	40	MY TOWN DANN GO KANYE WEST (JIVE)
4	LOVE WUUNA JAY-Z	41	ONE KANYE WEST (JIVE)
5	I SAY MY NAME JAY-Z	42	GO UP KANYE WEST (JIVE)
6	GET ON IT TONITE LITTLE CREDIT (JIVE)	43	MY WUUNA KANYE WEST (JIVE)
7	NO BOY LITTLE CREDIT (JIVE)	44	THE BLACK IS HOT LITTLE CREDIT (JIVE)
8	LOVE IS BLIND LITTLE CREDIT (JIVE)	45	SPEND MY LIFE WITH YOU LITTLE CREDIT (JIVE)
9	I KNOW WHAT'S UP LITTLE CREDIT (JIVE)	46	LEFT, RIGHT, LEFT LITTLE CREDIT (JIVE)
10	THE CAN'T LOVE LITTLE CREDIT (JIVE)	47	GET UP LITTLE CREDIT (JIVE)
11	FORGOT ABOUT ONE LITTLE CREDIT (JIVE)	48	RESURRECTION (PAPER, PAPER) LITTLE CREDIT (JIVE)
12	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	49	LISTEN TO YOUR MAN LITTLE CREDIT (JIVE)
13	NONE OF US FRIENDS LITTLE CREDIT (JIVE)	50	I LIKE IT LITTLE CREDIT (JIVE)
14	BRING IT ALL TO ME LITTLE CREDIT (JIVE)	51	ALL THESE FEELS LITTLE CREDIT (JIVE)
15	THANK YOU, I FOUND YOU LITTLE CREDIT (JIVE)	52	I'M YOUR LITTLE CREDIT (JIVE)
16	THE BEST MAN I CAN BE LITTLE CREDIT (JIVE)	53	TURN YOUR LIGHTS DOWN LOW LITTLE CREDIT (JIVE)
17	LOVE IS HOT LITTLE CREDIT (JIVE)	54	UNITS MY RICH LITTLE CREDIT (JIVE)
18	ANYTHING LITTLE CREDIT (JIVE)	55	NOTHING BUT THE LITTLE CREDIT (JIVE)
19	GO TO GET IT LITTLE CREDIT (JIVE)	56	CREEP IN LITTLE CREDIT (JIVE)
20	ONE NIGHT STAND LITTLE CREDIT (JIVE)	57	WHEN YOU THINK OF ME LITTLE CREDIT (JIVE)
21	WHAT'S MY NAME LITTLE CREDIT (JIVE)	58	DA ROCKWELL LITTLE CREDIT (JIVE)
22	DO IT AGAIN (PUT YA HANDS UP) LITTLE CREDIT (JIVE)	59	STILL IN MY HEART LITTLE CREDIT (JIVE)
23	PARTY UP (IN HERE) LITTLE CREDIT (JIVE)	60	NO LOVE (I'M NOT USED TO) LITTLE CREDIT (JIVE)
24	LEARNED FROM THE BEST LITTLE CREDIT (JIVE)	61	GOTTA LEAVE LITTLE CREDIT (JIVE)
25	24/7 LITTLE CREDIT (JIVE)	62	IS THIS FAIR ON OUR PLEASURE LITTLE CREDIT (JIVE)
26	THAT'S WHAT I'M LOOKING FOR LITTLE CREDIT (JIVE)	63	I WANT LITTLE CREDIT (JIVE)
27	STAY ON IT GO LITTLE CREDIT (JIVE)	64	Y.O.U. LITTLE CREDIT (JIVE)
28	YOUR CHILD LITTLE CREDIT (JIVE)	65	CHICK CHICK LITTLE CREDIT (JIVE)
29	BACK AT ONE LITTLE CREDIT (JIVE)	66	INFERNO LITTLE CREDIT (JIVE)
30	UNDERSTAND LITTLE CREDIT (JIVE)	67	DANCE LITTLE CREDIT (JIVE)
31	ON THE LITTLE CREDIT (JIVE)	68	GET ON IT LITTLE CREDIT (JIVE)
32	BREATHIN' AND STOP LITTLE CREDIT (JIVE)	69	FEELIN' SO GOOD LITTLE CREDIT (JIVE)
33	WHOM LITTLE CREDIT (JIVE)	70	DEAR LEE LITTLE CREDIT (JIVE)
34	IF YOU LOVE ME LITTLE CREDIT (JIVE)	71	HOW LONG LITTLE CREDIT (JIVE)
35	GET ON LITTLE CREDIT (JIVE)	72	YOU CAN DO IT LITTLE CREDIT (JIVE)
36	WE CAN'T BE FRIENDS LITTLE CREDIT (JIVE)	73	FEELIN' SO GOOD LITTLE CREDIT (JIVE)
37	LOVE YOU LIKE I DO LITTLE CREDIT (JIVE)	74	UNPHOT LITTLE CREDIT (JIVE)
38	BEING BLIND LITTLE CREDIT (JIVE)	75	EX-FACTOR LITTLE CREDIT (JIVE)
39	GO WHAT YOU WANT (FA BURE) LITTLE CREDIT (JIVE)	76	ALL THAT I CAN SAY LITTLE CREDIT (JIVE)
40	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	77	ROBOTT'S SUPPOSED TO BE HERE LITTLE CREDIT (JIVE)
41	HAPPY EVER AFTER LITTLE CREDIT (JIVE)	78	SWEET LADY LITTLE CREDIT (JIVE)
42	WHERE MY GIRLS AT LITTLE CREDIT (JIVE)	79	NO LITTLE CREDIT (JIVE)
43	WILLS, BILLS LITTLE CREDIT (JIVE)	80	NO LITTLE CREDIT (JIVE)

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HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	BEAUTY LITTLE CREDIT (JIVE)	14	MY LOVE IS YOUR LOVE LITTLE CREDIT (JIVE)
2	VIVANT LITTLE CREDIT (JIVE)	15	ANYWHERE LITTLE CREDIT (JIVE)
3	QUIET STORM LITTLE CREDIT (JIVE)	16	WHAT YA WANT LITTLE CREDIT (JIVE)
4	FORNATE LITTLE CREDIT (JIVE)	17	GOTTA MAN LITTLE CREDIT (JIVE)
5	IT'S GONNA RAIN LITTLE CREDIT (JIVE)	18	NEVER GONNA LET YOU GO LITTLE CREDIT (JIVE)
6	WE CAN'T BE FRIENDS LITTLE CREDIT (JIVE)	19	GOT YOUR MONEY LITTLE CREDIT (JIVE)
7	LOVE YOU LIKE I DO LITTLE CREDIT (JIVE)	20	SO ANOON LITTLE CREDIT (JIVE)
8	BEING BLIND LITTLE CREDIT (JIVE)	21	UNPHOT LITTLE CREDIT (JIVE)
9	GO WHAT YOU WANT (FA BURE) LITTLE CREDIT (JIVE)	22	EX-FACTOR LITTLE CREDIT (JIVE)
10	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	23	ALL THAT I CAN SAY LITTLE CREDIT (JIVE)
11	HAPPY EVER AFTER LITTLE CREDIT (JIVE)	24	ROBOTT'S SUPPOSED TO BE HERE LITTLE CREDIT (JIVE)
12	WHERE MY GIRLS AT LITTLE CREDIT (JIVE)	25	SWEET LADY LITTLE CREDIT (JIVE)
13	WILLS, BILLS LITTLE CREDIT (JIVE)	26	NO LITTLE CREDIT (JIVE)

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Title Publisher - Licensing (D) Street Music, Inc.

1	UNTILTED (HOW DOES IT FEEL?) THOMAS SONO	14	MY LOVE IS YOUR LOVE LITTLE CREDIT (JIVE)
2	WUUNA KNOW JAY-Z	15	ANYWHERE LITTLE CREDIT (JIVE)
3	THANK YOU JAY-Z	16	WHAT YA WANT LITTLE CREDIT (JIVE)
4	LOVE WUUNA JAY-Z	17	GOTTA MAN LITTLE CREDIT (JIVE)
5	I SAY MY NAME JAY-Z	18	NEVER GONNA LET YOU GO LITTLE CREDIT (JIVE)
6	GET ON IT TONITE LITTLE CREDIT (JIVE)	19	GOT YOUR MONEY LITTLE CREDIT (JIVE)
7	NO BOY LITTLE CREDIT (JIVE)	20	SO ANOON LITTLE CREDIT (JIVE)
8	LOVE IS BLIND LITTLE CREDIT (JIVE)	21	UNPHOT LITTLE CREDIT (JIVE)
9	I KNOW WHAT'S UP LITTLE CREDIT (JIVE)	22	EX-FACTOR LITTLE CREDIT (JIVE)
10	THE CAN'T LOVE LITTLE CREDIT (JIVE)	23	ALL THAT I CAN SAY LITTLE CREDIT (JIVE)
11	FORGOT ABOUT ONE LITTLE CREDIT (JIVE)	24	ROBOTT'S SUPPOSED TO BE HERE LITTLE CREDIT (JIVE)
12	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	25	SWEET LADY LITTLE CREDIT (JIVE)
13	NONE OF US FRIENDS LITTLE CREDIT (JIVE)	26	NO LITTLE CREDIT (JIVE)
14	BRING IT ALL TO ME LITTLE CREDIT (JIVE)	27	NO LITTLE CREDIT (JIVE)
15	THANK YOU, I FOUND YOU LITTLE CREDIT (JIVE)	28	NO LITTLE CREDIT (JIVE)
16	THE BEST MAN I CAN BE LITTLE CREDIT (JIVE)	29	NO LITTLE CREDIT (JIVE)
17	LOVE IS HOT LITTLE CREDIT (JIVE)	30	NO LITTLE CREDIT (JIVE)
18	ANYTHING LITTLE CREDIT (JIVE)	31	NO LITTLE CREDIT (JIVE)
19	GO TO GET IT LITTLE CREDIT (JIVE)	32	NO LITTLE CREDIT (JIVE)
20	ONE NIGHT STAND LITTLE CREDIT (JIVE)	33	NO LITTLE CREDIT (JIVE)
21	WHAT'S MY NAME LITTLE CREDIT (JIVE)	34	NO LITTLE CREDIT (JIVE)
22	DO IT AGAIN (PUT YA HANDS UP) LITTLE CREDIT (JIVE)	35	NO LITTLE CREDIT (JIVE)
23	PARTY UP (IN HERE) LITTLE CREDIT (JIVE)	36	NO LITTLE CREDIT (JIVE)
24	LEARNED FROM THE BEST LITTLE CREDIT (JIVE)	37	NO LITTLE CREDIT (JIVE)
25	24/7 LITTLE CREDIT (JIVE)	38	NO LITTLE CREDIT (JIVE)
26	THAT'S WHAT I'M LOOKING FOR LITTLE CREDIT (JIVE)	39	NO LITTLE CREDIT (JIVE)
27	STAY ON IT GO LITTLE CREDIT (JIVE)	40	NO LITTLE CREDIT (JIVE)
28	YOUR CHILD LITTLE CREDIT (JIVE)	41	NO LITTLE CREDIT (JIVE)
29	BACK AT ONE LITTLE CREDIT (JIVE)	42	NO LITTLE CREDIT (JIVE)
30	UNDERSTAND LITTLE CREDIT (JIVE)	43	NO LITTLE CREDIT (JIVE)
31	ON THE LITTLE CREDIT (JIVE)	44	NO LITTLE CREDIT (JIVE)
32	BREATHIN' AND STOP LITTLE CREDIT (JIVE)	45	NO LITTLE CREDIT (JIVE)
33	WHOM LITTLE CREDIT (JIVE)	46	NO LITTLE CREDIT (JIVE)
34	IF YOU LOVE ME LITTLE CREDIT (JIVE)	47	NO LITTLE CREDIT (JIVE)
35	GET ON LITTLE CREDIT (JIVE)	48	NO LITTLE CREDIT (JIVE)
36	WE CAN'T BE FRIENDS LITTLE CREDIT (JIVE)	49	NO LITTLE CREDIT (JIVE)
37	LOVE YOU LIKE I DO LITTLE CREDIT (JIVE)	50	NO LITTLE CREDIT (JIVE)
38	BEING BLIND LITTLE CREDIT (JIVE)	51	NO LITTLE CREDIT (JIVE)
39	GO WHAT YOU WANT (FA BURE) LITTLE CREDIT (JIVE)	52	NO LITTLE CREDIT (JIVE)
40	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	53	NO LITTLE CREDIT (JIVE)
41	HAPPY EVER AFTER LITTLE CREDIT (JIVE)	54	NO LITTLE CREDIT (JIVE)
42	WHERE MY GIRLS AT LITTLE CREDIT (JIVE)	55	NO LITTLE CREDIT (JIVE)
43	WILLS, BILLS LITTLE CREDIT (JIVE)	56	NO LITTLE CREDIT (JIVE)

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Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sample of sales reported by all of the top 100 R&B retail stores which report number of units sold and SoundScan Inc. This data is used in the Billboard Singles chart.

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (INTERPRETING LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (INTERPRETING LABEL)
1	UNTILTED (HOW DOES IT FEEL?) THOMAS SONO	38	CANT STAY KANYE WEST (JIVE)
2	WUUNA KNOW JAY-Z	39	BABY DON'T CR (KEEP ME) (HEAD UP) COMBUSTION (JIVE)
3	THANK YOU JAY-Z	40	MY TOWN DANN GO KANYE WEST (JIVE)
4	LOVE WUUNA JAY-Z	41	ONE KANYE WEST (JIVE)
5	I SAY MY NAME JAY-Z	42	GO UP KANYE WEST (JIVE)
6	GET ON IT TONITE LITTLE CREDIT (JIVE)	43	MY WUUNA KANYE WEST (JIVE)
7	NO BOY LITTLE CREDIT (JIVE)	44	THE BLACK IS HOT LITTLE CREDIT (JIVE)
8	LOVE IS BLIND LITTLE CREDIT (JIVE)	45	SPEND MY LIFE WITH YOU LITTLE CREDIT (JIVE)
9	I KNOW WHAT'S UP LITTLE CREDIT (JIVE)	46	LEFT, RIGHT, LEFT LITTLE CREDIT (JIVE)
10	THE CAN'T LOVE LITTLE CREDIT (JIVE)	47	GET UP LITTLE CREDIT (JIVE)
11	FORGOT ABOUT ONE LITTLE CREDIT (JIVE)	48	RESURRECTION (PAPER, PAPER) LITTLE CREDIT (JIVE)
12	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	49	LISTEN TO YOUR MAN LITTLE CREDIT (JIVE)
13	NONE OF US FRIENDS LITTLE CREDIT (JIVE)	50	I LIKE IT LITTLE CREDIT (JIVE)
14	BRING IT ALL TO ME LITTLE CREDIT (JIVE)	51	ALL THESE FEELS LITTLE CREDIT (JIVE)
15	THANK YOU, I FOUND YOU LITTLE CREDIT (JIVE)	52	I'M YOUR LITTLE CREDIT (JIVE)
16	THE BEST MAN I CAN BE LITTLE CREDIT (JIVE)	53	TURN YOUR LIGHTS DOWN LOW LITTLE CREDIT (JIVE)
17	LOVE IS HOT LITTLE CREDIT (JIVE)	54	UNITS MY RICH LITTLE CREDIT (JIVE)
18	ANYTHING LITTLE CREDIT (JIVE)	55	NOTHING BUT THE LITTLE CREDIT (JIVE)
19	GO TO GET IT LITTLE CREDIT (JIVE)	56	CREEP IN LITTLE CREDIT (JIVE)
20	ONE NIGHT STAND LITTLE CREDIT (JIVE)	57	WHEN YOU THINK OF ME LITTLE CREDIT (JIVE)
21	WHAT'S MY NAME LITTLE CREDIT (JIVE)	58	DA ROCKWELL LITTLE CREDIT (JIVE)
22	DO IT AGAIN (PUT YA HANDS UP) LITTLE CREDIT (JIVE)	59	STILL IN MY HEART LITTLE CREDIT (JIVE)
23	PARTY UP (IN HERE) LITTLE CREDIT (JIVE)	60	NO LOVE (I'M NOT USED TO) LITTLE CREDIT (JIVE)
24	LEARNED FROM THE BEST LITTLE CREDIT (JIVE)	61	GOTTA LEAVE LITTLE CREDIT (JIVE)
25	24/7 LITTLE CREDIT (JIVE)	62	IS THIS FAIR ON OUR PLEASURE LITTLE CREDIT (JIVE)
26	THAT'S WHAT I'M LOOKING FOR LITTLE CREDIT (JIVE)	63	I WANT LITTLE CREDIT (JIVE)
27	STAY ON IT GO LITTLE CREDIT (JIVE)	64	Y.O.U. LITTLE CREDIT (JIVE)
28	YOUR CHILD LITTLE CREDIT (JIVE)	65	CHICK CHICK LITTLE CREDIT (JIVE)
29	BACK AT ONE LITTLE CREDIT (JIVE)	66	INFERNO LITTLE CREDIT (JIVE)
30	UNDERSTAND LITTLE CREDIT (JIVE)	67	DANCE LITTLE CREDIT (JIVE)
31	ON THE LITTLE CREDIT (JIVE)	68	GET ON IT LITTLE CREDIT (JIVE)
32	BREATHIN' AND STOP LITTLE CREDIT (JIVE)	69	FEELIN' SO GOOD LITTLE CREDIT (JIVE)
33	WHOM LITTLE CREDIT (JIVE)	70	DEAR LEE LITTLE CREDIT (JIVE)
34	IF YOU LOVE ME LITTLE CREDIT (JIVE)	71	HOW LONG LITTLE CREDIT (JIVE)
35	GET ON LITTLE CREDIT (JIVE)	72	YOU CAN DO IT LITTLE CREDIT (JIVE)
36	WE CAN'T BE FRIENDS LITTLE CREDIT (JIVE)	73	FEELIN' SO GOOD LITTLE CREDIT (JIVE)
37	LOVE YOU LIKE I DO LITTLE CREDIT (JIVE)	74	UNPHOT LITTLE CREDIT (JIVE)
38	BEING BLIND LITTLE CREDIT (JIVE)	75	EX-FACTOR LITTLE CREDIT (JIVE)
39	GO WHAT YOU WANT (FA BURE) LITTLE CREDIT (JIVE)	76	ALL THAT I CAN SAY LITTLE CREDIT (JIVE)
40	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	77	ROBOTT'S SUPPOSED TO BE HERE LITTLE CREDIT (JIVE)
41	HAPPY EVER AFTER LITTLE CREDIT (JIVE)	78	SWEET LADY LITTLE CREDIT (JIVE)
42	WHERE MY GIRLS AT LITTLE CREDIT (JIVE)	79	NO LITTLE CREDIT (JIVE)
43	WILLS, BILLS LITTLE CREDIT (JIVE)	80	NO LITTLE CREDIT (JIVE)

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1	UNTILTED (HOW DOES IT FEEL?) THOMAS SONO	14	MY LOVE IS YOUR LOVE LITTLE CREDIT (JIVE)
2	WUUNA KNOW JAY-Z	15	ANYWHERE LITTLE CREDIT (JIVE)
3	THANK YOU JAY-Z	16	WHAT YA WANT LITTLE CREDIT (JIVE)
4	LOVE WUUNA JAY-Z	17	GOTTA MAN LITTLE CREDIT (JIVE)
5	I SAY MY NAME JAY-Z	18	NEVER GONNA LET YOU GO LITTLE CREDIT (JIVE)
6	GET ON IT TONITE LITTLE CREDIT (JIVE)	19	GOT YOUR MONEY LITTLE CREDIT (JIVE)
7	NO BOY LITTLE CREDIT (JIVE)	20	SO ANOON LITTLE CREDIT (JIVE)
8	LOVE IS BLIND LITTLE CREDIT (JIVE)	21	UNPHOT LITTLE CREDIT (JIVE)
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13	NONE OF US FRIENDS LITTLE CREDIT (JIVE)	26	NO LITTLE CREDIT (JIVE)
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15	THANK YOU, I FOUND YOU LITTLE CREDIT (JIVE)	28	NO LITTLE CREDIT (JIVE)
16	THE BEST MAN I CAN BE LITTLE CREDIT (JIVE)	29	NO LITTLE CREDIT (JIVE)
17	LOVE IS HOT LITTLE CREDIT (JIVE)	30	NO LITTLE CREDIT (JIVE)
18	ANYTHING LITTLE CREDIT (JIVE)	31	NO LITTLE CREDIT (JIVE)
19	GO TO GET IT LITTLE CREDIT (JIVE)	32	NO LITTLE CREDIT (JIVE)
20	ONE NIGHT STAND LITTLE CREDIT (JIVE)	33	NO LITTLE CREDIT (JIVE)
21	WHAT'S MY NAME LITTLE CREDIT (JIVE)	34	NO LITTLE CREDIT (JIVE)
22	DO IT AGAIN (PUT YA HANDS UP) LITTLE CREDIT (JIVE)	35	NO LITTLE CREDIT (JIVE)
23	PARTY UP (IN HERE) LITTLE CREDIT (JIVE)	36	NO LITTLE CREDIT (JIVE)
24	LEARNED FROM THE BEST LITTLE CREDIT (JIVE)	37	NO LITTLE CREDIT (JIVE)
25	24/7 LITTLE CREDIT (JIVE)	38	NO LITTLE CREDIT (JIVE)
26	THAT'S WHAT I'M LOOKING FOR LITTLE CREDIT (JIVE)	39	NO LITTLE CREDIT (JIVE)
27	STAY ON IT GO LITTLE CREDIT (JIVE)	40	NO LITTLE CREDIT (JIVE)
28	YOUR CHILD LITTLE CREDIT (JIVE)	41	NO LITTLE CREDIT (JIVE)
29	BACK AT ONE LITTLE CREDIT (JIVE)	42	NO LITTLE CREDIT (JIVE)
30	UNDERSTAND LITTLE CREDIT (JIVE)	43	NO LITTLE CREDIT (JIVE)
31	ON THE LITTLE CREDIT (JIVE)	44	NO LITTLE CREDIT (JIVE)
32	BREATHIN' AND STOP LITTLE CREDIT (JIVE)	45	NO LITTLE CREDIT (JIVE)
33	WHOM LITTLE CREDIT (JIVE)	46	NO LITTLE CREDIT (JIVE)
34	IF YOU LOVE ME LITTLE CREDIT (JIVE)	47	NO LITTLE CREDIT (JIVE)
35	GET ON LITTLE CREDIT (JIVE)	48	NO LITTLE CREDIT (JIVE)
36	WE CAN'T BE FRIENDS LITTLE CREDIT (JIVE)	49	NO LITTLE CREDIT (JIVE)
37	LOVE YOU LIKE I DO LITTLE CREDIT (JIVE)	50	NO LITTLE CREDIT (JIVE)
38	BEING BLIND LITTLE CREDIT (JIVE)	51	NO LITTLE CREDIT (JIVE)
39	GO WHAT YOU WANT (FA BURE) LITTLE CREDIT (JIVE)	52	NO LITTLE CREDIT (JIVE)
40	NO MORE BARS (LORDS) LITTLE CREDIT (JIVE)	53	NO LITTLE CREDIT (JIVE)
41	HAPPY EVER AFTER LITTLE CREDIT (JIVE)	54	NO LITTLE CREDIT (JIVE)
42	WHERE MY GIRLS AT LITTLE CREDIT (JIVE)	55	NO LITTLE CREDIT (JIVE)
43	WILLS, BILLS LITTLE CREDIT (JIVE)	56	NO LITTLE CREDIT (JIVE)

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Virgin Nashville's Clay Davidson Achieves 'Unconditional' Radio Hit

BY CHET FLIPPO

NASHVILLE, TN—This era of increasingly manufactured country artists aimed at a specific demographic, Clay Davidson stands out as a classic story of modest country success: Country boy dreams of Nashville, works his way here, works hard, is discovered by a label head at a campfire guitar-pull song session, records a different type of song, radio pounces on it, and he's on his way.

It's not quite been that simple for native-born Davidson, but that's where he's headed with his Virgin Nashville debut album, due for release April 11. His first single, the album title track "Unconditional," an emotional message song of the sort that country music got away from for a while, is becoming a runaway radio phenomenon.

"It's the cranking guitar a stir here in Knoxville," says WIVK Knoxville operating manager Mike Hammond, who broke "Unconditional" on mainstream country radio.

In December, Virgin held weekend gatherings for radio DJs and consultants and gave them CD samplers of current Virgin artists. WIVK's Hammond was so impressed by "Unconditional," he put it on the air when he got home. The listener response amazed him, he called Virgin.

"I heard some of the responses Mike taped," says Virgin Nashville president CEO Scott Hendricks. "Mike said the responses were unbelievable. He was right. So we decided to ship the thing out. We shipped on Dec. 17, and it charted on Jan. 3. We've been getting calls from all over the place. It's a very powerful song."

Jeff Garrison, PD at KMLE Phoenix, echoes that assessment of "Uncon-

ditional." "This song is our No. 1 request," says Garrison. "The response has been great. It could well go beyond the country format, too. It reminds me of 'Butterfly Kisses' for women. It's like [Clay Walker's] 'The Chain Of Love.' We've played that song a thousand times, and it's been the biggest story song of my career in country radio, nine years now. 'Unconditional' is similar in that it's a terrific story song. I hope there's more to come from this guy."

"This guy" Davidson, a native of Saltville, Va., slowly worked his way to Nashville, finally moving to nearby Mount Juliet after winning TNN's "Charlie Daniels' Talent Round-Up" competition. For the past several years, he has been a sought-after demo singer but had no serious feelers from record labels.

The recent Davidson saga goes back to a party for Jude Cole that Virgin Nashville president/CEO Scott Hendricks held at his ranch. "I'm a big fan of Jude's," says Hendricks, "and a friend of mine. Tammy Brown of Song told me he was coming into town to play the Bluebird Cafe. I told her I'd be honored to throw a party for him at my ranch and he could invite whoever he wanted to invite. So he did. We had a great day at my studio and the ranch."

Clay Davidson takes up the story there. "One of the guys Jude wanted to invite was Michael McDonald," says Davidson. "Michael couldn't come, and Tammy asked me if I wanted to go. I was thrilled. They all passed the guitar around the campfire, and I was honored to be asked to sing."

Davidson is being too modest, says Hendricks. "There were a lot of peo-

ple there singing, like Kim Richey and Marcus Hummon. They Bruce, Keith Urban, and Jude. They all sang. Clay got up and sang—nobody knew who he was—and when he finished, both Jude and Keith Urban said, 'That's it. I'm not following this guy.'"

At the time, Hendricks was between labels, having left Capitol Nashville and negotiating for the Virgin start-up label. After Jay hit the first chorus," says Hendricks, "I knew that if I ever got a label again, I would sign him immediately. Then a few days later, Jude called me from California and said, 'I think that is the best singer I have ever heard in my life. If you ever do get something going with this guy, I would love to be a part

of it."

Subsequently when Hendricks got Virgin Nashville, he signed Davidson to a recording contract, and Jude Cole came in to co-produce the album with "Unconditional." "The funny thing about 'Unconditional,'" says Hendricks, "is that it's one of only three songs on the album he didn't write. The great thing about Clay's own songs is that if I were back in high school, that's the music I would be playing in my truck. It appeals to men as well as women, and men have been leaving this format. So I'm excited about Clay. We need some new male blood in this format."

Virgin Nashville executive VP/GM Van Fletcher says a primary function of the label's promotion and marketing efforts will be to get Davidson's name out, "since he's largely unknown to the buying public and even to the media.

Initially we were going to treat him like a totally unknown artist, with a slow rollout. The focus has changed since the response to the single.

"Now, we'll position the album in as many places as we possibly can and price it right," Fletcher continues. "We'll be working closely with all the major accounts and cover all our bases. We were tempted to bring the album out early, but I still believe in singles sales."

Fletcher says Davidson will be visiting radio and retail, as well as major accounts. "He can sit down with just an acoustic guitar and capture everyone's attention."

Davidson is co-managed by Big Fish Entertainment and the Bobby Roberts Company, booked by Buddy Lee Attractions, and published by Big Tractor/BMI.

Swan Records 'Like Elvis Used To Do,' Garing Moves From NY Country To Nashville R&B

ON THE ROW: Shania Twain is working on a Christmas album for a fourth-quarter release this year and an album of new material for release in the spring of 2001. Garth Brooks is said to be mulling over recording a George Strait tribute album. Brooks sat in at the Bluebird Cafe Feb. 11 with songwriters Pat Alger, Kent Blazy, Kim Williams, and Tony Arata, all of whom have written for Brooks.

Capitol Nashville is skipping Pan Felt this year. Citing "scheduling conflicts," the label says it will not have a presence at the annual label showcase.

Great American Country opens a Nashville office, with Jenny Duke in charge.

ALBUM OF THE WEEK: Billy Swan has been a Graceland gate guard, a member of Elvis Presley's entourage, a Columbia Records janitor (he gave his job to Kris Kristofferson), a country songwriter (an R&B songwriter "Love Please" writer "Love Please" for Clyde McPhatter), a pop star ("I Can Help"), and a member of Kristofferson's Band Of Thieves and the Borderlows as well as Kinky Friedman's Texas Jewboys.

Now he's recorded the first album for Nashville's new Audium Entertainment label, a venture by veteran executives Nick Hunter and Simon Renshaw. "Like Elvis Used To Do," due April 11, is a rocking collection of Elvis songs, along with the Swan original "Memphis Rocks."

Nashville Scene

by Chet Flippo

ALSO ON THE ROW: Coming to the Ryman Auditorium on March 17: Marty Stuart, Steve Earle, Emory Harris, Sam Bush, Tim O'Brien, Sonny Isaacs, Kathy Cholewa, Wild & Blue, John Hartford, Jamie Hartford, Gail Davies, Larry Cordle & Lonesome Standard Time, Mel Beshar, Mike Henderson & the Blueblonds, Cluster Pluckers, and an all-star house band with Dave Pomero, Aubrey Haynie, Bryan Sutton, David Harve, and more. The show, produced by Pat Iota XI Nashville chapter Iota PI, will benefit the Roy Huskey Jr./Randy Howard/Charles Sawtelle Memorial Music Scholarship Fund.

In Country Radio Seminar (CRS) news, Sony Music Nashville will present "Sony Night Live" on March 2 in the Renaissance Hotel's ballroom, with such Sony artists as Travis Tritt, Billy Ray Cyrus, Yankee Grey, Joe Diffie, Ty Herndon, Ricochet, and Danni Leigh. This year, for the first time, Acade-

my of Country Music (ACM) award nominees will be announced at CRS, on March 1 prior to the ACM-sponsored Super Fests Show.

SunTrust Bank's new 12,000-square foot Music Row Financial Center is now open on 17th Avenue South. With 30 employees, it's the largest SunTrust branch office in Tennessee. In keeping with its low-profile Music Row image, the bank has no external signage: If you don't know it's there, you obviously don't need it.

GRAMMY PONTIFICATING: In a perfect world, the following would win Grammys on Wednesday night: Dixie Chicks for album of the year with "Fly," Shania Twain and Mutt Lange for song of the year with "You've Got A Way," Willie Nelson for posthumous album with "Night And Day," at least four Grammys for Asleep At The Wheel, Merle Haggard for spoken-word album for his audiobook, June Carter Cash for traditional folk album with "Press On," and John Prine for contemporary folk album with "In Spite Of Ourselves."

In the country categories themselves, the nominations this year are all actually pretty first-rate—absent the occasional anomaly, such as 'N Sync—and we can live pretty happily with almost any outcome.



Strait And St. Jude. MCA Nashville and George Strait have donated \$100,000 to St. Jude Children's Research Hospital in Memphis. Shown in the back row, from left, are MCA Nashville VP of promotion David Haley, St. Jude assistant national executive director Dave McKee, St. Jude radio and entertainment marketing director Teri Watson, MCA VP of marketing and sales Dave Weigand, and MCA marketing and product development director Guy Shulman. Shown in the front row, from left, are St. Jude patients and patients' relatives: Jessica Turt, Madison Shearer, Conner Luck, Logan Luck, Chandler Reams, Suzanne Pevlat, Tra Reams, Parker Reams, and Alexandra Bell.

RETURN OF THE NATIVE: The peripatetic Greg Gorman is back in Nashville. The alt-country pioneer tells Nashville Scene he's putting together a '40s/'50s-style R&B band, with new original songs, and playing every Tuesday night at the End. The Hank Williams sound was not so different from classic R&B, he notes, saying that the country scene he was involved in New York was interesting but that he couldn't find enough good pickers. He's now looking for a sax player in the Bobby Gears tradition.

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORES, MASS MERCHANDISE, AND INTER-
NET SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	24	DIXIE CHICKS RCA	No. 1/GREATEST GAINER NIGHTMARE (RCA) (150 001 58)	1
2	3	14	FAITH HILL RCA	BREATHE (RCA) (150 017 98)	1
3	2	113	SHANIA TWAIN * RCA	COME ON OVER (RCA) (150 016 12)	1
4	4	37	LONESTAR RCA	LOVELY ROLL (RCA) (150 016 12)	3
5	6	41	TIM MCGRAW * RCA	A PLACE IN THE SUN (RCA) (150 016 12)	3
6	7	5	MARK WILLS RCA	PERMANENTLY (RCA) (150 016 12)	3
7	8	107	DIXIE CHICKS * RCA	WIDE OPEN SPACES (RCA) (150 016 12)	3
8	5	—	WYNDY A RCA	NEW DAY DAWNING (RCA) (150 016 12)	3
9	10	10	SHENAYSA * RCA	THE WHOLE SHEBANG (RCA) (150 016 12)	3
10	11	9	LEANN RIMES * RCA	LEANN RIMES (RCA) (150 016 12)	3
11	12	11	ALAN KRAUSS * RCA	UNDER THE INFLUENCE (RCA) (150 016 12)	3
12	13	103	JO DEE MESSINA * RCA	I'M ALRIGHT (RCA) (150 016 12)	3
13	14	22	MARTINA MCBRIDE * RCA	EMOTION (RCA) (150 016 12)	3
14	14	50	KENNY CHESNEY * RCA	EVERYWHERE WE GO (RCA) (150 016 12)	3
15	15	21	KENNY ROGERS * RCA	PACESETTER SHE RIDES WILD HORSES (RCA) (150 016 12)	3
16	16	15	TROY KEITH * RCA	HOW DO YOU LIKE ME NOW? (RCA) (150 016 12)	3
17	17	—	TRACY LAWRENCE * RCA	LESSONS LEARNED (RCA) (150 016 12)	3
18	17	15	REBA MCCRINTY * RCA	SO GOOD TOGETHER (RCA) (150 016 12)	3
19	21	20	CLINT BLACK * RCA	DECLARIFIED (RCA) (150 016 12)	3
20	18	17	GARY ALLAN * RCA	SMOKE RINGS IN THE DARK (RCA) (150 016 12)	3
21	20	22	FAITH HILL * RCA	FAITH (RCA) (150 016 12)	3
22	22	18	ALICIA ELLIOTT * RCA	I'M DGIN' IT (RCA) (150 016 12)	3
23	23	19	BRAD PAISLEY * RCA	WHO NEEDS PICTURES (RCA) (150 016 12)	3
24	25	24	MONTGOMERY GENTRY * RCA	TATTOOS & SCARS (RCA) (150 016 12)	3
25	26	23	GARTH BROOKS * RCA	DOUBLE LIFE (RCA) (150 016 12)	3
26	27	27	GEORGE JONES * RCA	COLD HARD TRUTH (RCA) (150 016 12)	3
27	29	29	CHELY WRIGHT * RCA	SINGLE WHITE FEMALE (RCA) (150 016 12)	3
28	28	15	TY HERNDON * RCA	STEAM (RCA) (150 016 12)	3
29	34	17	ANNE MURRAY * RCA	WHAT A WONDERFUL WORLD (RCA) (150 016 12)	3
30	30	30	GEORGE STRAIT * RCA	ALWAYS NEVER THE SAME (RCA) (150 016 12)	3
31	40	41	ANDY GRIGGS * RCA	YOU WONT EVER BE LONELY (RCA) (150 016 12)	3
32	31	93	MARK WILLS * RCA	WISH YOU WERE HERE (RCA) (150 016 12)	3
33	36	25	CLAY WALKER * RCA	LIVE, LOUGH, LOVE (RCA) (150 016 12)	3
34	36	34	JESSICA ANDREWS * RCA	HEART SHAPED WORLD (RCA) (150 016 12)	3
35	32	31	BROOKS & DUNN * RCA	TIGHT ROPE (RCA) (150 016 12)	3
36	34	31	JOHNNY CASHE * RCA	16 BIGGEST HITS (RCA) (150 016 12)	3
37	38	15	TRACE ADKINS * RCA	MORE... (RCA) (150 016 12)	3

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
38	39	32	ROY D. MERCER * RCA	HOW BIG A BOY ARE YA? VOLUME 6 (RCA) (150 016 12)	3
39	37	25	ALISON KRAUSS * RCA	FORGET ABOUT IT (RCA) (150 016 12)	3
40	41	37	CHRIS LEOUX * RCA	20 GREATEST HITS (RCA) (150 016 12)	3
41	45	40	SOUNDTRACK * RCA	HOPE FLOATS (RCA) (150 016 12)	3
42	38	29	VARIOUS ARTISTS * RCA	SUPERSTAR COUNTRY HITS (RCA) (150 016 12)	3
43	42	34	WILLIE NELSON * RCA	16 BIGGEST HITS (RCA) (150 016 12)	3
44	49	46	JOHN MICHAEL MONTGOMERY * RCA	HOME TO YOU (RCA) (150 016 12)	3
45	—	RE-ENTRY	MANDY BARNETT * RCA	I'VE GOT TO TRY TO CRY (RCA) (150 016 12)	3
46	44	43	DWIGHT YOAKAM * RCA	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S (RCA) (150 016 12)	3
47	43	25	LINDA RONSTADT & EMMYLOU HARRIS * RCA	WESTERN WALL... THE TUCSON SESSIONS (RCA) (150 016 12)	3
48	46	22	JOHN PRINE * RCA	IN SPITE OF OURSELVES (RCA) (150 016 12)	3
49	47	47	ALABAMA * RCA	FOR THE RECORD, 41 NUMBER ONE HITS (RCA) (150 016 12)	3
50	48	56	TOBY KEITH * RCA	GREATEST HITS VOLUME ONE (RCA) (150 016 12)	3
51	55	44	ASLEEP AT THE WHEEL * RCA	RISE WITH BOB (RCA) (150 016 12)	3
52	50	54	ALAN KRAUSS * RCA	HIGH MILEAGE (RCA) (150 016 12)	3
53	54	53	JEFF CHAPMAN * RCA	GREATEST BITS (RCA) (150 016 12)	3
54	52	45	MARY CHAPIN CARPENTER * RCA	PARTY DOLL AND OTHER FAVORITES (RCA) (150 016 12)	3
55	53	40	TRACY BYRD * RCA	IT'S ABOUT TIME (RCA) (150 016 12)	3
56	58	63	GEORGE JONES * RCA	16 BIGGEST HITS (RCA) (150 016 12)	3
57	57	60	YANKEE GREY * RCA	UNTAMED (RCA) (150 016 12)	3
58	51	51	VARIOUS ARTISTS * RCA	COUNTRY FUN (RCA) (150 016 12)	3
59	61	64	STEVE WARINER * RCA	TWO TEARDROPS (RCA) (150 016 12)	3
60	59	58	DOLLY PARTON * RCA	THE GRASS IS BLUE (RCA) (150 016 12)	3
61	64	65	MERLE HAGGARD * RCA	16 BIGGEST HITS (RCA) (150 016 12)	3
62	70	72	ALABAMA * RCA	TWENTIETH CENTURY (RCA) (150 016 12)	3
63	56	50	MINDY MCCREARY * RCA	SUPER HITS (RCA) (150 016 12)	3
64	—	—	KEITH URBAN * RCA	KEITH URBAN (RCA) (150 016 12)	3
65	66	66	TRACY BYRD * RCA	KEEP PERFORMING HITS (RCA) (150 016 12)	3
66	62	71	TRACY LAWRENCE * RCA	THE BEST OF TRACY LAWRENCE (RCA) (150 016 12)	3
67	65	61	THE MAVERICKS * RCA	THE BEST OF THE MAVERICKS (RCA) (150 016 12)	3
68	75	73	LYLE LOVETT * RCA	LIVE IN TEXAS (RCA) (150 016 12)	3
69	68	62	RINDY TRAVIS * RCA	A MAN AINT MADE OF STONE (RCA) (150 016 12)	3
70	67	67	VARIOUS ARTISTS * RCA	ULTIMATE COUNTRY PARTY (RCA) (150 016 12)	3
71	63	67	ANDY GRIGGS * RCA	LOVE IN THE REAL WORLD (RCA) (150 016 12)	3
72	72	67	SHERIE HAGGARD * RCA	FOR THE RECORD... 43 LEGENDARY HITS (RCA) (150 016 12)	3
73	69	60	CLAY WALKER * RCA	GREATEST HITS (RCA) (150 016 12)	3
74	71	—	ROY ORBISON * RCA	16 BIGGEST HITS (RCA) (150 016 12)	3
75	—	RE-ENTRY	SOUNDTRACK * RCA	TOUCHED BY AN ANGEL: THE ALBUM (RCA) (150 016 12)	3

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Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORES, MASS MERCHANDISE, AND INTER-
NET SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	TOTAL CMT WEEKS
1	1	1	TIM MCGRAW * RCA	EVERYWHERE (RCA) (150 016 12)	141
2	1	1	MARTINA MCBRIDE * RCA	EVOLUTION (RCA) (150 016 12)	129
3	7	7	BROOKS & DUNN * RCA	THE GREATEST HITS COLLECTION (RCA) (150 016 12)	129
4	5	5	MARK WILLS * RCA	GREATEST HITS, VOL. 1 (RCA) (150 016 12)	257
5	6	6	PATSY CLINE * RCA	THE WOMAN IN ME (RCA) (150 016 12)	252
6	7	7	SHANIA TWAIN * RCA	HEARTACHE (RCA) (150 016 12)	61
7	1	1	GARTH BROOKS * RCA	THE HITS (RCA) (150 016 12)	234
8	7	7	ALAN JACKSON * RCA	THE GREATEST HITS COLLECTION (RCA) (150 016 12)	225
9	1	1	TIM MCGRAW * RCA	NOT A MOMENT TOO SOON (RCA) (150 016 12)	141
10	10	10	JOHN DENVER * RCA	THE BEST OF JOHN DENVER (RCA) (150 016 12)	573
11	11	11	PATSY CLINE * RCA	12 GREATEST HITS (RCA) (150 016 12)	263
12	11	11	CHARLIE DANIELS * RCA	SUPER HITS (RCA) (150 016 12)	263
13	15	15	GEORGE STRAIT * RCA	PURE COUNTRY (SOUNDTRACK) (RCA) (150 016 12)	141

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	TOTAL CMT WEEKS
13	13	13	WILLIE NELSON * RCA	SUPER HITS (RCA) (150 016 12)	261
14	14	14	TRISHA YARBOROUGH * RCA	(SONGBOOK) A COLLECTION OF HITS (RCA) (150 016 12)	127
15	17	17	LEANN RIMES * RCA	YOU LIGHT UP MY LIFE—INSPIRATIONAL SONGS (RCA) (150 016 12)	126
16	18	18	THE CHARLIE DANIELS BAND * RCA	A DECADE OF HITS (RCA) (150 016 12)	503
17	16	16	ALISON KRAUSS * RCA	NOW THAT I'VE FOUND YOU: A COLLECTION (RCA) (150 016 12)	124
18	16	16	ALAN MURRAY * RCA	THE BEST... 30 FAR (RCA) (150 016 12)	115
19	20	20	JOHN MICHAEL MONTGOMERY * RCA	GREATEST HITS (RCA) (150 016 12)	115
20	21	21	VINCE GILL * RCA	WHEN LOVE FINDS YOU (RCA) (150 016 12)	212
21	22	22	TRAVIS TRITT * RCA	FROM THE BEGINNING (RCA) (150 016 12)	428
22	23	23	GEORGE JONES * RCA	SOLVERS (RCA) (150 016 12)	192
23	24	24	THE JUDDS * RCA	GREATEST HITS (RCA) (150 016 12)	115

Catalog albums are 2 and old titles that have been sold for 100 or more. * Reporting Industry. * Of Albums (RCA) certification for the shipment of 500,000 units or more. * RCA certification for the shipment of 1 million units (Platinum). * RCA certification for the shipment of 10 million units (Diamond). * Number of Weeks Charted. * Diamond certification indicates album's multi-platinum status. For bonus sets, and double albums with a running time that exceeds 100 minutes or more, the RCA certification is based on the number of discs and/or tapes. * Artists indicated by * are new to this chart. * For more information on the Billboard Top Country Albums chart, visit our website at www.billboard.com. * For more information on the Billboard Top Country Albums chart, visit our website at www.billboard.com. * For more information on the Billboard Top Country Albums chart, visit our website at www.billboard.com.

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE <small>(ORIGINAL COUNTRY ARTIST)</small>	PEAK POSITION	ARTIST	WEEKS ON CHART
			No. 1 <small>(1 week at No. 1)</small>		TIM MCGRAW <small>(COLUMBIA)</small>	
1	2	23	MY BEST FRIEND <small>(TIM MCGRAW FEATURING MONTGOMERY GENTRY)</small>	1	DIXIE CRICKS <small>(MCA MONUMENTAL)</small>	1
2	1	1	COWBOY TAKE ME AWAY <small>(DIXIE CRICKS)</small>	1	MARILYN HILL <small>(MCA MONUMENTAL)</small>	2
3	3	5	BACK AT ONE <small>(MARTINA MCGRAW)</small>	3	MARILYN HILL <small>(MCA MONUMENTAL)</small>	3
4	4	6	SMILE <small>(DIXIE CRICKS)</small>	4	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	4
5	5	3	BREATHE <small>(TIM MCGRAW)</small>	5	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	5
6	8	10	HOW DO YOU LIKE ME NOW? <small>(TIM MCGRAW)</small>	6	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	6
7	7	9	THE BEST DAY <small>(TIM MCGRAW)</small>	7	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	7
8	9	11	LESSONS LEARNED <small>(TIM MCGRAW)</small>	8	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	8
9	10	12	LOVE'S THE ONLY HOUSE <small>(TIM MCGRAW)</small>	9	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	9
10	11	13	THIS WOMAN NEEDS <small>(TIM MCGRAW)</small>	10	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	10
11	6	6	WHAT DO YOU SAY <small>(TIM MCGRAW)</small>	11	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	11
12	18	15	BECAUSE YOU LOVE ME <small>(TIM MCGRAW)</small>	12	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	12
13	13	18	PUT YOUR HAND IN MINE <small>(TIM MCGRAW)</small>	13	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	13
			AIRPOWER			
14	18	27	BEEN THERE <small>(TIM MCGRAW)</small>	14	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	14
15	17	22	DO YOU WANT TO GO <small>(TIM MCGRAW)</small>	15	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	15
16	17	7	HE HAD TO HAVE TO BE <small>(TIM MCGRAW)</small>	16	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	16
17	20	25	CARLINE <small>(TIM MCGRAW)</small>	17	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	17
			AIRPOWER			
18	23	26	DADDY WON'T SELL THE FARM <small>(TIM MCGRAW)</small>	18	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	18
19	19	23	IT WAS <small>(TIM MCGRAW)</small>	19	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	19
20	22	18	SOMETHING LIKE THAT <small>(TIM MCGRAW)</small>	20	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	20
21	21	18	I LOVE YOU <small>(TIM MCGRAW)</small>	21	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	21
22	24	26	WHEN I SAID I DO <small>(TIM MCGRAW)</small>	22	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	22
23	18	17	SMOKE RINGS IN THE DARK <small>(TIM MCGRAW)</small>	23	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	23
24	22	30	SHRE MOORE <small>(TIM MCGRAW)</small>	24	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	24
25	28	13	BUY ME A ROSE <small>(TIM MCGRAW)</small>	25	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	25
26	24	25	SMALL STUFF <small>(TIM MCGRAW)</small>	26	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	26
27	36	35	REAL LIFE WOMAN <small>(TIM MCGRAW)</small>	27	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	27
28	26	31	UNBREAKABLE HEART <small>(TIM MCGRAW)</small>	28	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	28
29	38	37	LET'S MAKE SURE WE KISS GOODBYE <small>(TIM MCGRAW)</small>	29	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	29
30	31	34	ROCK THIS COUNTRY! <small>(TIM MCGRAW)</small>	30	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	30
31	33	18	CAN'T NOBODY LOVE YOU (LIKE I DO) <small>(TIM MCGRAW)</small>	31	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	31
32	50	40	WHAT I NEED TO DO <small>(TIM MCGRAW)</small>	32	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	32
33	36	37	ANOTHER NINE MINUTES <small>(TIM MCGRAW)</small>	33	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	33
34	42	44	THE WAY YOU LOVE ME <small>(TIM MCGRAW)</small>	34	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	34
35	32	29	DON'T MAKE ME REG <small>(TIM MCGRAW)</small>	35	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	35
36	38	39	THE RUN OF YOUR LIFE <small>(TIM MCGRAW)</small>	36	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	36
37	43	47	COUNTO'N LATE <small>(TIM MCGRAW)</small>	37	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	37
38	40	42	NO MERCY <small>(TIM MCGRAW)</small>	38	TRACY LARVINE <small>(MCA MONUMENTAL)</small>	38

WEEK	LAST WEEK	MOVES UP/DOWN	TITLE PRODUCER (COMPOSER)	ARTIST	PEAK POSITION
39	46	48	5	TRAVIS ALLEN CAPTAIN ALBION CUT 1	39
(41)	41	41	14	WHAT I NEED JIMMYE L. WALKER (J. WALKER)	40
(42)	45	47	7	JIMMY GOT A GIRLFRIEND JIMMYE L. WALKER (J. WALKER)	41
43	37	36	7	ME AND MAXINE JIMMYE L. WALKER (J. WALKER)	42
(44)	44	46	2	JUST BECAUSE I HAVE THESE JIMMYE L. WALKER (J. WALKER)	43
(45)	47	51	7	UNCONQUERED JIMMYE L. WALKER (J. WALKER)	44
46	39	28	10	BEER THIRSTY JIMMYE L. WALKER (J. WALKER)	45
(46)	48	58	11	THE CHAIN OF LOVE JIMMYE L. WALKER (J. WALKER)	46
(47)	50	65	3	ME NEITHER JIMMYE L. WALKER (J. WALKER)	47
(48)	55	—	2	THE BLUES MAN JIMMYE L. WALKER (J. WALKER)	48
(49)	58	63	5	WHERE CAN I SURRENDER JIMMYE L. WALKER (J. WALKER)	49
50	52	34	6	I'VE FORGOTTEN HOW YOU FEEL JIMMYE L. WALKER (J. WALKER)	50
(51)	54	59	4	I THINK YOU'RE BEAUTIFUL JIMMYE L. WALKER (J. WALKER)	51
(52)	51	—	2	YESI JIMMYE L. WALKER (J. WALKER)	52
(53)	48	49	7	THE LOOK JIMMYE L. WALKER (J. WALKER)	53
54	53	58	6	NOTHING CATCHES JESUS BY SURPRISE JIMMYE L. WALKER (J. WALKER)	54
(55)	59	57	5	BOD POUND JESUS JIMMYE L. WALKER (J. WALKER)	55
56	51	45	10	THE COLD HARD TRUTH JIMMYE L. WALKER (J. WALKER)	56
57	57	62	4	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) JIMMYE L. WALKER (J. WALKER)	57
HOT SHOT DEBUT					
(58)	NEW #1	—	1	FLOWERS ON THE WALL JIMMYE L. WALKER (J. WALKER)	58
(59)	62	67	21	GOODEBYE EARL JIMMYE L. WALKER (J. WALKER)	59
(60)	NEW #1	—	1	BECAUSE I LOVE THE WATER JIMMYE L. WALKER (J. WALKER)	60
(61)	NEW #1	—	1	YOUR EVERYTHING JIMMYE L. WALKER (J. WALKER)	61
(62)	65	66	3	THE WRECKIN' CREW JIMMYE L. WALKER (J. WALKER)	62
63	72	66	3	IT'S ALWAYS SUNDAY JIMMYE L. WALKER (J. WALKER)	63
64	68	74	5	CRACKER JACK DANDY JIMMYE L. WALKER (J. WALKER)	64
(65)	67	72	8	MY HOMETOWN JIMMYE L. WALKER (J. WALKER)	65
66	69	—	18	HENCE COMES MY BABY JIMMYE L. WALKER (J. WALKER)	66
67	66	56	19	GOD GAVE ME YOU JIMMYE L. WALKER (J. WALKER)	67
68	64	63	15	LET'S MAKE LOVE JIMMYE L. WALKER (J. WALKER)	68
69	65	68	72	AGONY OF THE WIND JIMMYE L. WALKER (J. WALKER)	69
(70)	73	70	1	I WILL BE JIMMYE L. WALKER (J. WALKER)	70
71	15	68	1	THAT HURTS JIMMYE L. WALKER (J. WALKER)	71
(72)	NEW #1	—	1	SOMETHING TO WRITE HOME ABOUT JIMMYE L. WALKER (J. WALKER)	72
73	24	—	7	GOD UNDER GETTING OVER YOU JIMMYE L. WALKER (J. WALKER)	73
(74)	RE-ENTRY 1	—	1	LOVE (JIMMYE L. WALKER)	74
75	68	68	13	I WILL BE JIMMYE L. WALKER (J. WALKER)	75
IMPRESS & NUMBER ONE					
39	46	48	5	TRAVIS ALLEN CAPTAIN ALBION CUT 1	39
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(44)	44	46	2	JUST BECAUSE I HAVE THESE JIMMYE L. WALKER (J. WALKER)	43
(45)	47	51	7	UNCONQUERED JIMMYE L. WALKER (J. WALKER)	44
46	39	28	10	BEER THIRSTY JIMMYE L. WALKER (J. WALKER)	45
(46)	48	58	11	THE CHAIN OF LOVE JIMMYE L. WALKER (J. WALKER)	46
(47)	50	65	3	ME NEITHER JIMMYE L. WALKER (J. WALKER)	47
(48)	55	—	2	THE BLUES MAN JIMMYE L. WALKER (J. WALKER)	48
(49)	58	63	5	WHERE CAN I SURRENDER JIMMYE L. WALKER (J. WALKER)	49
50	52	34	6	I'VE FORGOTTEN HOW YOU FEEL JIMMYE L. WALKER (J. WALKER)	50
(51)	54	59	4	I THINK YOU'RE BEAUTIFUL JIMMYE L. WALKER (J. WALKER)	51
(52)	51	—	2	YESI JIMMYE L. WALKER (J. WALKER)	52
(53)	48	49	7	THE LOOK JIMMYE L. WALKER (J. WALKER)	53
54	53	58	6	NOTHING CATCHES JESUS BY SURPRISE JIMMYE L. WALKER (J. WALKER)	54
(55)	59	57	5	BOD POUND JESUS JIMMYE L. WALKER (J. WALKER)	55
56	51	45	10	THE COLD HARD TRUTH JIMMYE L. WALKER (J. WALKER)	56
57	57	62	4	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) JIMMYE L. WALKER (J. WALKER)	57
HOT SHOT DEBUT					
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(59)	62	67	21	GOODEBYE EARL JIMMYE L. WALKER (J. WALKER)	59
(60)	NEW #1	—	1	BECAUSE I LOVE THE WATER JIMMYE L. WALKER (J. WALKER)	60
(61)	NEW #1	—	1	YOUR EVERYTHING JIMMYE L. WALKER (J. WALKER)	61
(62)	65	66	3	THE WRECKIN' CREW JIMMYE L. WALKER (J. WALKER)	62
63	72	66	3	IT'S ALWAYS SUNDAY JIMMYE L. WALKER (J. WALKER)	63
64	68	74	5	CRACKER JACK DANDY JIMMYE L. WALKER (J. WALKER)	64
(65)	67	72	8	MY HOMETOWN JIMMYE L. WALKER (J. WALKER)	65
66	69	—	18	HENCE COMES MY BABY JIMMYE L. WALKER (J. WALKER)	66
67	66	56	19	GOD GAVE ME YOU JIMMYE L. WALKER (J. WALKER)	67
68	64	63	15	LET'S MAKE LOVE JIMMYE L. WALKER (J. WALKER)	68
69	65	68	72	AGONY OF THE WIND JIMMYE L. WALKER (J. WALKER)	69
(70)	73	70	1	I WILL BE JIMMYE L. WALKER (J. WALKER)	70
71	15	68	1	THAT HURTS JIMMYE L. WALKER (J. WALKER)	71
(72)	NEW #1	—	1	SOMETHING TO WRITE HOME ABOUT JIMMYE L. WALKER (J. WALKER)	72
73	24	—	7	GOD UNDER GETTING OVER YOU JIMMYE L. WALKER (J. WALKER)	73
(74)	RE-ENTRY 1	—	1	LOVE (JIMMYE L. WALKER)	74
75	68	68	13	I WILL BE JIMMYE L. WALKER (J. WALKER)	75
IMPRESS & NUMBER ONE					
39	46	48	5	TRAVIS ALLEN CAPTAIN ALBION CUT 1	39
(41)	41	41	14	WHAT I NEED JIMMYE L. WALKER (J. WALKER)	40
(42)	45	47	7	JIMMY GOT A GIRLFRIEND JIMMYE L. WALKER (J. WALKER)	41
(43)	46	46	7	ME AND MAXINE JIMMYE L. WALKER (J. WALKER)	42
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Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. 1 Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability.

Billboard Top Country Singles Sales

FEBRUARY 26, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE, MASS MERCHANT, AND INTERNET SALES
REPORTS COLLECTED, COMBINED, AND PROVIDED



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST & NUMBER OF WEEKS ON LABEL)	ARTIST
1	13	—	AMAZED (BEN L'ORIELLES)	LEONESTAR
2	1	2	BREATHE (WARNER BROS. 15846AWIN)	FAITH HILL
3	1	1	BIG DEAL (CUBE 73006)	LEANN RIMES
4	2	2	A GENTLE BOY (CUBE VERSION) (BROS. 15846AWIN)	CHLOE BRACK WITH MARK WALKINS, J. & GEORGE JONES
5	3	3	WE DROUGHT IT (MCA NATIONWIDE 17721)	ALECIA ELIOTT
6	3	2	IT DON'T MATTER TO THE SUN/IN THE END (MCA 74810, MCA)	GARTH BROOKS AS CHRIS GAYMS
7	NEW	1	JIMMY'S GOT A GIRLFRIEND (CUBE/WARNER BROS.)	THE WALLANGONS
8	5	11	THE FUN OF YOUR LOVE (BROS. 15846AWIN)	JENNIFER DAY
9	6	7	CAN'T NOBODY LOVE YOU (LIKE I DO) (CUBE 73214) (MCA/URY)	WYNNONA
10	9	9	HOW DO I LIVE (A) (CUBE 73002)	LEANN RIMES
11	7	5	STEAM (CUBE 72603/URY)	TY HERNDON
12	10	8	PLEASE REMEMBER ME/FOR A LITTLE WHILE (CUBE 73000)	TIM MCGRAW
13	8	6	LITTLE BIRD (BROS. NATIONWIDE 13184)	SHERRIE AUSTIN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST & NUMBER OF DISTRIBUTING LABEL)	ARTIST
14	11	18	THE QUITTING KIND (EPC 7026509)	JOE DIPFIE
15	12	11	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 (MCA 92051) (RLG)	ALABAMA
16	19	21	4 NO MERCY (EPC 7395509)	TY HERNDON
17	15	15	ROCKY TOP '96 (JADA 1152) (AMCA RASHLEIGH)	THE OSBORNE BROTHERS
18	16	15	DO IT MAKE ME BED (CURE 73007)	STEVE HOLMES
19	15	14	ALL THINGS CONSIDERED (HIMMADENT 7024509)	YANKEE ORCH
20	20	17	LIGHTNING DOES THE WORK (WARNER BROS. 10054) (WBN)	CHAD BUCK
21	18	15	DEED THE HALLS (EVE STREET 140404) (MILWOOD)	SHAGGY
22	20	24	LONELY AND GONE COLUMBIA (CURE 73004)	MONT'GOMERY COUNTRY
23	23	22	I'M ALBRIGHT/BYE BYE (EPC 73059)	JO DE MESSINA
24	NEW ¹	1	FLI NEVER PASS THIS WAY (ATLANTIC 8841) (JG)	TRACY LAWRENCE
25	25	25	COMMITMENT • CURE 73005	LEANN REINS

¹ Records with the greatest sales gains this week. ² Recording Industry Assoc. of America certification for a shipment of 500,000 units or more. ³ RIAA certification for net shipment of 1 million units (Platinum), with multiplication titles indicated by a numeral following the symbol.

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. In 2000, Billboard (B) Communications and SoundScan, Inc.

Classical KEEPING SCORE

by Bradley Bamberger

STYLE NOUVEAU: Repeat after me: Classical music is not dusty. Classical music is not square. Of course, it's not. Real classical music can actually be some of the hippest art around, particularly compared with pop product. Yet why do so many record companies—large and small—still package their classical wares in the flummpest way imaginable?

We won't embarrass the main offenders here; instead let's praise those labels who allow the public to judge a good book by its cover: ECM and Nonesuch, Glossa and Harmonia Mundi, Winter & Winter and Alia Vox, select Deutsche Grammophon titles and the Philips "Great Pianists" edition. And now, with perhaps the boldest aesthetic program, is Naïve/Audiis; the French distributor and label stable is not only developing a fresh look for its new releases but is investing in a thorough renovation of its top catalog titles.

Led by president Patrick Zelnik—who spent 17 years with Virgin, including time shepherding the opening of the firm's Mega-stores—the Paris-based Naïve purchased Audiis less than two years ago and has been reinvigorating the already-successful company. The 3,000-title Audiis backlist features such classical heavyweights as Astor Piazzolla (early music, including the bulk of Jordi Savall's catalog), Yo-Yo (Classical and Romantic repertoire, with such artists as Spanish soprano Maria Bayou, and Montaigne (modern sounds, with the Arditti Quartet), as well as an expanding line in world music.

Naïve also has a share in a quality book publishing house in France and is pushing into multimedia and the Internet, according to Zelnik, who stresses that sound should always be complemented by vision.

"The new economy demands that we link music with visual art, whether it's with DVD or the Internet—and that is particularly important with classical and world music, which aren't supported by the usual mass media outlets," Zelnik says.

"Not coming from a classical background, I was surprised when I met some of these Audiis artists, because they were so charismatic, even glamorous," he says. "Well, I wasn't surprised that they were that way, since they are artists, after all. I was surprised at the separation between reality and the way they are represented on album covers and in promotional materials. Our new packaging and presentation aims to emphasize the personalities of our artists, and I think the public will respond very well to the new, more imaginative look, particularly younger people."

Zelnik's sense of style has produced beautiful new Drifts for such titles as the new set of rarely heard Reynaldo Hahn chamber music by the young Quatuor Parisii and the album of Stefano Fabbri's 17th-century vespers by the excellent A Sei Voci—not to mention the smart reissue of Savall's vocal discography (including remastered versions of several classic solo albums). Bayou's catalog has been overhauled to subtly showcase her fetching visage, and she has a promising new album due in



ZELNIK

March of Handel airs with Skip Sempe's Capriccio Stravagante. Sharply designed (but in a jewel case) is a great album of Albert Roussel concertos for orchestra from David Stern and the Ensemble Orchestral De Paris, as is an imaginative mass compilation from A Sei Voci. Pianist Jean-François Heisser's two-disc set of imitatively Galle Beechoven gets a deluxe, ECM-like presentation (including fanciful essays by noted French authors), and the cover of the Arditti's new album of Karlheinz Stockhausen's wacky "Hölkopter Quartett" puts an enticing face on the music.

Early this spring, Naïve will release repackaged sets in Quatuor Mosaiques' wonderful Haydn cycle on Astor. Noteworthy new releases include a brightly featured album of New World Baroque from guitarist (and Savall associate) Rolf Lislevand and a set of early Neoplaton vocal music from the ensemble Duo Moeur. And a highlight in

this Bach anniversary year will be late-lutenist Hopkinson Smith's two-disc set of his own transcriptions of the composer's sonatas and partitas for solo violin.

The striking cover photo of the latter album helps present Smith—for perhaps the first time—the compelling poet that he is.

Several of these new albums will come with increased promotion and international touring, according to Zelnik. "We plan to put out fewer records during any given year, but we will present and promote them much more completely than ever before," he says. "Touring in the U.S. for an artist like Maria Bayou is vital. And more and more, the Internet will be a key avenue for promotion, especially for new artists. You can build demand on the Internet that allows you to then present a case for the artist at traditional retail."

Naïve/Audiis currently has 10% of the classical music market in France, according to Zelnik, and 1% of the overall market, at \$5 million francs (\$1.2 million) worth of turnover last year. With double-digit increases in the fall, Zelnik predicts that Naïve's turnover for the next fiscal year will be 100 million francs (\$15 million), for 1.5% of the market. The company has its own sales force in France and Spain, and it goes through kindred-spirit Harmonia Mundi in the U.S., the U.K., and Germany.

Beyond issues of visual style, Zelnik brings what looks to be an inclusive but integrity-conscious A&R perspective to Naïve, stressing that the evolving operation is a "generalist culture company" with an international outlook. He says, "We release music from the world for the world. And our goal is to develop a signature catalog without compromising this music. Although Naïve cannot be in the serious classical ghetto, we will not concentrate on crossover. The major classical labels are spending their time on this artificial crossover, which rarely produces lasting music. I do believe, however, that there is natural crossover happening all over the world, which is very exciting."

"Really, I think the crisis in the industry is not with the artists or the public; it is with the record companies," he says. "Most of the artists whom I work with are open-minded and breaking down barriers, especially the new generation. The consumer, too, is looking for something beyond the standard. Look at the success of something like the Buena Vista Social Club. People travel much more these days and are therefore more open to the world. And with so many people sitting at computers all the time now, I believe they hunger for the sound of something organic, something real, whether it's Cuban or classical."

Top Contemporary Christian

THIS WEEK				LAST WEEK		WEEKS ON CHART		ARTIST		COMPILED FROM A NATIONAL SAMPLING OF RETAIL STORE, MASS MERCHANDISE, AND RETAIL SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SPIN/ARTIST & NUMBER DEDUPLICATING LABEL		TITLE			

Songwriters & Publishers

ARTISTS & MUSIC

Top Love Songs, Decade By Decade

ASCAP Lists Last Century's Leaders On Basis Of Performances

BY IRV LICHTMAN

NEW YORK—ASCAP eyeing Valentine's Day somewhat belatedly (at least for a weekly publication like this one), has come up with its most-performant "love songs" for each decade since the 1910s.

There are five songs, in order of performance strength, that are representative of each decade of the century just past, at least from the catalog of the 86-year-old performance right society, whose main competitor, BMI, was established in 1940.

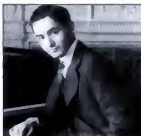
In letting the performance numbers speak for themselves, ASCAP has likely disappointed many folks who figure that a favorite song, at least in their nostalgic reveries, qualifies as a contender.

Indeed, the list of songs for each decade could easily accommodate another 20 or 30 songs with performance prowess, but a total of 45 songs does get the idea across on a manageable basis. The price of limiting the lists, however, is that many of the greatest writers of love songs are nowhere to be found.

They include ASCAP stalwarts Irving Berlin, Jerome Kern; DeSylva, Brown, and Henderson; Arthur Schwartz; Frank Loesser; Sammy Cahn; Jule Styne; and the team of

Rodgers and Hammerstein, although Rodgers is listed in the '30s list for "Blue Moon," with a lyric by Lorenz Hart.

Berlin, who was the granddaddy



Irving Berlin: He didn't make the cut.

master of the accessible love song from the teens until the early '60s, probably would have topped the '40s decade with "White Christmas," which, of course, romanticizes Christmas past but isn't quite in the category of a romantic ballad.

Berlin's catalog of romantic hits does include the likes of "Always" (the '20s), "Cheek To Cheek" (the '30s), and "They Say It's Wonderful" (the '40s). And the list of lovelies continues on for other unrepresented writers.

But it should be pointed out that while these writers, in spite of their obvious talents, aren't present thanks to the cold rules of mathematics, they are duly represented in this published revised compendium of "ASCAP Hit Songs." Here there are many more songs from each decade, including the 1800s.

Some songs in the love-song compilation apparently benefit from performances accumulated years after their initial success, when they were revived in new hit versions.

The '40s "Blueberry Hill" (No. 2), by Al Lewis, Vincent Rose, and Larry Stock, had a hit revival years later by Fats Domino, while the same decade's "Since I Fell For You" (No. 5) by Buddy Johnson was revived in the '60s by Buddy Welch. Also, "As Time Goes By" (the No. 1 song of the '30s, benefited from extensive exposure after its appearance in the film "Casablanca" (1941).

Only with the advent of the '60s does the ASCAP listing by decade begin showing the presence of two or more songs by the same authors.

In the '60s, Hal David and Burt Bacharach have two songs: "The Look Of Love," that decade's top ASCAP song, and "They Long To Go" (the No. 2).

(Continued on page 36)

NO. 1 SONG CREDITS

THE HOT 100

KNEW I LOVED YOU • Darren Hayes, Daniel Jones • Rough Cut/ASCAP, WBASCAP

HOT COUNTRY SINGLES & TRACKS

MY BEST FRIEND • Aimee Hayes, Bill Luther • Carcano-BMG/BMI, Silverline/BMI

HOT R&B SINGLES

THANK GOD I FOUND YOU • Mariah Carey, James Harris III, Terry Lewis • Sony/ATV, Sony/BMI
Eye Songs/BMI, EMI April/ASCAP Five Tunes/ASCAP

HOT RAP SINGLES

HOT BOYZ • Maybelle Elliot, Timothy Mosley • Mass Convulsion/ASCAP, WBASCAP Virgins

HOT LATIN TRACKS

FRUTA FRESCA • Martin Morales • Gains Producciones

Dumont Acquires Fischer Jobbing Unit; Sets Salute Brown, Cahn

FISCHER JOBBER SOLD: On the jobbing of printed music front, Charles Dumont & Son Inc. has acquired the interests of Carl Fischer Music Distributors from Carl Fischer LLC. Now solely a music publishing operation after many years of running both a wholesale and retail business.

For an undisclosed sum paid by Dumont, it will assume the sales and distribution responsibilities of the Fischer jobbing division and will have use of the Fischer name for several years, under the agreement. The Fischer jobbing unit once had offices in New York, Chicago, and Los Angeles. The unit traces its origins to a Chicago operation in the mid-'30s.

Carl Fischer LLC is based in New York under president Sandy Feldstein, the former chief of Warner Music Publications in Miami. VP Thomas Mormile remains in charge of the Carl Fischer Music Distributors unit of Dumont.

Feldstein reported the deal along with Charles Dumont Jr., executive VP of Charles Dumont & Son Inc., based in Voorhees, N.J., its only location.

'EAR, YE! ASCAP has released "The ASCAP Ear," the second volume of its special promo CD focusing on talent that has been largely featured in ASCAP showcases or workshops over the last year.

The collection of 20 tracks is available for hearing on the ASCAP Web site, ascap.com, which also features bio and contact information for all acts featured. Also, the performance right society hosted a release party Feb. 7 in New York and will host one Tuesday (22) in Los Angeles.

Acts featured in volume two of "The ASCAP Ear" are Em-

manuel Fratianni, Muse, Soul Jahz, Five Degrees Of Soul, Justice Leeg, Jeff Klein, Jason Frederick, Sixpence None The Richer, Tom Anderson, Sydney Forent, Willie Mack, Terry Johnson, My Favorite Relative, Maica, Paul Thomas, Derryl Perry, Jeni Fujita, Tiara, Ivan, and Angela Cotta.

AND THEN THEY WROTE... Frank Miller, Warner/Chappell senior VP and also guardian of the publisher's representation of key golden-era writers, has come up with two more promo salutes, to Lew Brown and Sammy Cahn.

The Cahn set is a three-disc, 76-song program, and the other, a single-disc, 27-song "The Songs Of Lew Brown," is of an author who is lesser known than Cahn but still has a catalog of wonderful songs.

He was part of the hitmaking team of DeSylva, Brown, and Henderson (the score for "Good News") and of a collaboration with Sammy Fain that produced "That Old Feeling." In both sets, the vocals feature the cream of the crop.

MUSICALS EARN AWARDS

Three musicals have earned Richard Rodgers Awards in the year 2000: "Bat Boy" by Keythe Farley, Brian Flemming, and Laurence O'Keefe; "The Bubble Black Girl Sheds Her Chameleon Skin" by Kirsten Childs; and "Suburb" by Robert S. Cohen and David Javerbaum.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. Red Hot Chili Peppers, "Californication."
2. The Beatles, "Yellow Submarine."
3. Creed, "My Own Prison."
4. "Best Of Elvis Costello."
5. "Big Bad Voodoo Daddy."



BMG Music: Gallagher Deal. BMG Music Publishing has signed Rory Gallagher's Strange Music catalog on a global publishing basis. Shown, from left, are Paul Giamatti, managing director of BMG Music Publishing Ltd. in the U.K., and Donal Gallagher, brother of the late Rory, who oversees his catalog.



Good Works Show. BMI-licensed acts Garrison Stark, Joe 90, and the Gigolo Aunts performed at a recent Rock for Hope concert at Los Angeles' Opium Den. Proceeds benefited the City of Hope Cancer Center in Duarte, Calif. Shown after the show, from left, are Garrison Stark, David Immergluk of Counting Crows, Garry Da Rosa of Joe 90, Craig Ruda of Joe 90, Scott Wolf of The TV Show "Party Of Five," Chris Steelhead of Joe 90, and John Skibic of the Gigolo Aunts.

Pro Audio

ARTISTS & MUSIC

The Venerable Bruce Swedien Joins Axiom-MT Camp

ADD THE NAME of renowned producer/engineer/mixer Bruce Swedien to the list of converts to the Solid State Logic Axiom-MT digital multitrack console.

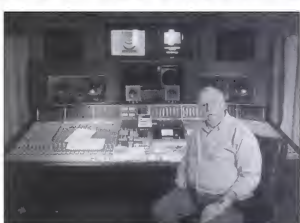
Swedien, who is an outspoken fan of vintage microphones, analog recording, and old-school techniques, has been working on the Axiom-MT at New York's Kampos Studios, owned by Shoket Harada and his wife, Yuki Harada, and managed by Alex Abrash.

Swedien first checked out the Axiom at nearby Quad Studios, which was the first music facility in the world to install an Axiom-MT. Impressed, he decided to try a project on it.

"I've been fascinated with this board," says the veteran studio pro. "When it came out I saw it at Quad. But you can't tell until you start mixing how good it is. It's very satisfying, and it's hard, when you've made as much music as I've had, to sit down to a new console and not have it mess with your schedule; that's a big deal."

Swedien's track record is as impressive as they come. Born in Minneapolis in 1936, he got his start in the Chicago recording scene working with none other than Duke Ellington. He went on to work with Count Basie, Quincy Jones (who remains one of his closest friends), Herbie Hancock, Michael Jackson, Barbra Streisand, and Edgar Winter, to name just a few.

At Kampos, Swedien has been working on a Daniela Mercury project for BMG Brazil. Produced by Will Mowat (of Soul II Soul fame) and Andres Levin (whose production résumé includes Tina Turner, Caetano Veloso, and Ario Lindsey), the album is being mixed by Swedien on the Axiom in Studio C and Tim Latham on the SSL G-series board in Kampos's Studio A. The sessions



Producer/engineer Bruce Swedien at Kampos Studios working on the newly installed Solid State Logic Axiom-MT digital console. Swedien mixed several tracks on Brazilian artist Daniela Mercury's upcoming project for BMG Brazil.

are being assisted by Greg Thompson and Caleb Lambert, respectively.

Besides great music, Swedien can always be counted on for a great quote. Reflecting on his age (he is approaching the "retirement" age of 65), he says, "I have a lot of family in Sweden, and all my little nephews and nieces say, 'Oh, Uncle Bruce, when are you going to retire, you're too old to do this stuff.' And I say, 'Retire? What would I do? No!'"

"It's a big thing in Sweden to retire," he says. "Quincy and I talk about it, and we've come to the realization of what it's really about. It can be summed by say-

ing, 'When you retire, you get to travel around and do what you like,' and we've been doing that all our lives, so why would I change?"

Good point. Carry on, Bruce!



by Paul Verna

The latest call from Yamaha concerned the AW4416, a recording, mixing, automation, sampling, and mastering workstation that was unveiled Feb. 3 at the National Assn. of Music Merchants Convention.

Aimed at project recordists and cost-conscious professionals, the AW4416 is a 24-bit, 16-track system that combines the functions of a hard-disk recording system with the mixing and automation capabilities that Yamaha pioneered with the 02R.

In fact, the AW4416 features a similar screen interface to that of the 02R, and on-board effects and optional expansion cards like those found in the Yamaha 01V, the company's most recent compact digital mixer.

The converters on the AW4416 are 24-bit units, as opposed to the 20-bit units found on all of Yamaha's other digital products to date. Equipped with 16 digital returns off the built-in hard drive, 16 digital inputs accessed via expansion cards, eight analog inputs, and a pair of two-track inputs, the AW4416 features a

total of 44 inputs, according to John Schauer, product manager for professional audio products for Yamaha's Professional Audio and Combo division.

At a suggested list price of approximately \$3,000 for the AW4416, Yamaha expects to cater to a wide range of users, from musicians with stripped-down studios to studio owners who might need a small, portable system with high resolution.

In order to hit all their targets, the company decided that simplicity was key, according to Schauer. "One of the goals was to keep it simple," says Schauer. "One of the biggest complaints about this type of unit is, 'Gee, they're deep.' But this one will allow someone who's a musician to start recording and, at the same time, allow a power user to get even more out of it."

While there is no competitive product in the marketplace that offers the same features as the AW4416, its closest counterparts are the popular Roland VS-1680 workstation and the newly intro-

duced Mackie HDR24/96 and Tascam MX-242.

However, the AW4416 differs from the VS1680 in that it offers on-board automation, and it differs from the \$5,000 Mackie and \$4,000 Tascam units in both features and price points.

Schauer emphasizes the compatibility of the AW4416 with other digital platforms as one of its strengths.

"I'll have total compatibility in digital form with anybody with digital data—the idea being, if your bandmates use Adats or DA-88s, you're all set. You're going to be able to get in and out of this thing."

When it begins shipping in June, the AW4416 will include a built-in, 2.5-inch drive with a storage capacity of the neighborhood of 10 or 12 gigabytes, according to Schauer. Among the optional accessories will be a CD burner that can be installed within the unit. In addition, the AW4416 will contain a SCSI 2 port for an external hard-drive connection.

AUDIO TRACK

NASHVILLE

COUNTRY Star Wynonna worked at East Iris' Studio A on her latest Curb/Mercury Nashville release, produced by James Stroud, engineered by Ed Cheney, and assisted by Kevin Szymanski. Arista act Rustie Overtones mixed tracks in Studio A on the Solid State Logic 9000J for its upcoming debut album: David Leonard produced and mixed the session, with Szymanski assisting. Sparrow Records artist Michelle Tumes worked in East Iris' Studio B, a Pro Tools suite, on edits for her forthcoming release; Leonard produced, with Chuck Turner engineering. John Hiatt worked in Studio A on a film soundtrack project with Leonard engineering and Szymanski assisting. Abra Moore worked on edits and mixes for her upcoming Arista release in Studio B with Jay Joyce producing and Gilles Reeves engineering. Producer/songwriter Darrel Brown tracked and mixed in Studio B with engineer Turner.

AT SOUND STAGE STUDIOS, Tim Rushlow overdubbed and mixed an Atlantic project with producer David Mallow, engineer Derek Bason, and assistant Doug Delong. Clint Black worked on mixes for an RCA album with producer James Stroud, engineer Julian King, and assistant Ricki Cobble. Lee Greenwood tracked, overdubbed,

and mixed an upcoming album with producer Jerry Getchfield, engineer Steve Tillish, and assistant Delong. Christy Southern landed mixed for Giant Records with Garth Fundis producing, Chuck Ainlay engineering, and Tony Green assisting. Shout! Star overdubbed and mixed a V&R Records album with producer/engineer Kevin Beamish. John Anderson worked on a Sony Music project with producer Blake Chancey, engineer Ainlay, and assistant Green.

ROCK ACT King Crimson mixed an upcoming album at Seventeen Grand; band members Robert Fripp and Adrian Belew produced, with Ken Latchney engineering. Beth Nielsen Chapman edited and mixed a self-produced album with engineers Gary Pacozza and Chuck Turner and assistant T. Neelans. Pam Tillis overdubbed an Arista project with producer Paul Worley, engineer Mike Polk, and assistant Sandy Jenkins. The same audio team also worked on projects by John Anderson for Sony Music and Carolyn Dawn Johnson for Arista. Sara Evans overdubbed an RCA album with Worley producing, Jenkins engineering, and Neelans assisting.

LOS ANGELES

T V AT ACT Ignite worked on its debut album with producer/engineer Thom Wilson at Track (Continued on next page)



LFO Calls In The Force. Teen pop act LFO worked on its Arista Records debut album at Po'House Studios in Brooklyn, N.Y., with the renowned production team Ed Foley. Shown at the sessions, from left, are Paul Anthony of Full Force and Brad Fiacchetti, Rich Cronin, and Devin Limas of LFO; shown seated, from left, are Full Force producers Baby Gerry, Bowlegged Lou, and Junior "Shy Shy" Clark.

AUDIO TRACK

(Continued from preceding page)

Record in North Hollywood; Eric Williams assisted. Also at Track Record, Columbia Records act Mary Mary worked with producer Warren Campbell, engineer

Anthony Jefferies, and assistant Al Fujisaki. Pop singer Jessica Simpson worked on her Columbia single "Anyways" with producers Sam Waters and Louis

Biancanello, who were assisted by Williams. Restless Records artist Warren G. worked with engineer Charles Nasser and assistant Fujisaki.

RENOWNED SINGER Nancy Wilson, Arista recording artist Kenny Latimore, and producer Kashif were at Music Grinders Studios in Hollywood recording "Don't Get Around Much Anymore" for the Over the Edge/Platinum Entertainment project titled "Going Home—A Tribute To Duke Ellington."

NEW YORK

JUST OVER the Hudson River, in Hackensack, N.J., Trutone Mastering hosted several high-profile major and independent projects. Trutone engineer Phil Austin mastered the Linda Eder dance single "Never Dance" for Atlantic Records. José Feliciano visited Trutone with producer Al Payson and manager Joe Regna to assist Austin in mastering a New Year's-themed single, "Viva La Navidad," for his fan club World Entertainment Assn. The dance single of the "Pokémon Theme" was mastered by Joe Yannecce for Robbins Entertainment. Yannecce also mastered the CD and vinyl maxi-sin-

gle of "Void (I Need You)" by Tommy Boy act Catapilla.

OTHER LOCATIONS

LAUGHING TIGER STUDIOS in San Rafael, Calif., hosted musician/producer Jerry Harrison, who produced an album by the Pat McGee Band for Warner Bros.; Karl Derfler and Doug McKean engineered. Soul/R&B singer E.C. Scott tracked an upcoming Blind Pig Records album with producer Larry Batiste and engineer Steve Savage. Local producer/songwriter Andre Pessis was in producing an album by JJ Walker, a local alternative folk duo. Laughing Tiger owner Art Ries worked on a recording project with mixer/engineer Chris Brooks.

FOR A SMALL MASTERING company outside the New York/L.A./Nashville axis, Airshow Mastering's five Grammy nominations are impressive. Airshow operates two studios in Boulder, Colo., and one in Springfield, Va. At the Boulder studio, David Glasser mastered Beausoleil's "Cajunization" (Rhino) and Doyle Lawson & Quicksilver's "Winding Through Time" (Sugar Hill).

In Springfield, Charlie Pilzer mastered John McCutcheon's "Four Seasons: Spring songs" (Rouder Kids). Dinosaur's "Dreamosaurus" (Rouder Kids), and Ella Jenkins & A Union Of Friends' "Pulling Through" (Smithsonian Folkways).

INDRE STUDIOS in Philadelphia broadcast and recorded a "World Cafe Special Producer's Session" with host David Dye. The featured guest was Warren Zevon, who played selections from his Artemis Records album "Life'll Kill Ya," plus some of his classics. The session was engineered by Michael Comstock.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.



Blind Eyes, Good Ears. Elektra Records act Third Eye Blind mastered its latest release, "Blue," at Bernie Grundman Mastering in Los Angeles. Shown at the sessions, from left, are Third Eye Blind drummer Brad Hargreaves, manager Eric Gottlieb, co-producer Jason Carner, vocalist/lyricist Stephan Jenkins, mastering engineer Brian "Big Bass" Gardner, and bassist Arfon Saizgar. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 19, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE	THANK GOD I FOUND YOU	GET IT ON TONITE	COWBOY TAKE ME AWAY	HOT BOYZ	OTHERSIDE
Artist	Mariah Carey feat. Jay Z	Monty Sixx	Timbaland	Missy Elliott	Red Hot Chili Peppers
Producer (Label)	98 Degrees / J. Jam, T. Lewis (Columbia)	S. Moore, B. Palmer (Def Soul)	Q. Chicks, P. Chatterjee, P. Worley (Motown)	The Ghetto (Gotham)	Rick Rubin (Warner Bros.)
RECORDING STUDIO(S)	CAPRI DIGITAL/AVATAR (Capri, ITALI/New York)	PARAMOUNT (Los Angeles)	WESTWOOD (Nashville)	MASTER SOUND (Virginia Beach, VA)	OCEANWAY (Los Angeles)
Engineer(s)	Chapelle/Steve Hodge	Jamie Seyberth	Billy Sherrill/Tony Casto	Seaton/Jimmy D	Jim Scott
CONSOLE(S)/DAW(S)	SSL 4000 G Plus/SSL 9000	Focutite w/ GML	Nerve V3	Ameq G 2250	custom Nerve 803B
RECORDING(S)	Sony 3348	Studer AB27	Sony 3348	Studer AB27	Ampex ATR 124
MIX/MEDIUM	Quantegy 499/467	Ampex 499	Sony 1460	Ampex 499	Ampex 499
MIX OWN(S)	RIGHT TRACK (New York)	LARRABEE (Los Angeles)	THE WORK STATION (Nashville)	MANHATTAN CENTER STUDIOS (New York)	THE VILLAGE (Los Angeles)
Engineer	Souja Engineer Duo	Kevin Davis	John Guss/Patrick Murphy	Timbaland/Jimmy Douglass	C.H. Berman
CONSOLE(S)/DAW(S)	SSL 9000J	SSL 9000J	Harrison series 12	Nerve V3	Nerve 8048
RECORDING(S)	Sony 3348/Studer AB20 Pro Tools	Panasonic 3800	Radar II	Panasonic 3800	Studer AB20
MASTER MEDIUM	Quantegy 467/499	Quantegy 499	BASF 900	Ampex 467 DAT	BASF 900
MASTERING ENGINEER	POWERS HOUSE OF SOUND/Herb Powers	HIT FACTORY/James Cruz	THE MASTERING LAB/Doug Sax	POWERS HOUSE OF SOUND/Herb Powers	SONY MUSIC/Vlado Meller
CD CASSETTE MANUFACTURER	Sony	WEA	WEA	UNI	WEA

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Estefan to Join Latin Music Confab

BEARING UP: With Billboard's International Latin Music Conference just two months away, the 11th edition of the longest-running confab of its kind is rapidly taking shape.

Epic/Sony superstar Gloria Estefan will kick off the three-day conference—set to run April 25-27 at the Biscayne Bay Sheraton in Miami—

with a brief welcome speech April 25 at the Sony Discos showcase.

Following Estefan's remarks, there will be a video presentation of her May 29 disc "Alma Caribeña."

Scheduled to perform at the Sony Discos showcase are soloist/bandleader Jerry Rivera, pop pianist/Ty-Ty host Francisco Paz, and promising singer/songwriter Tommy Torres, co-author of Jaci Velásquez's recent chart-topper "Llegar A Ti." Velásquez, incidentally, appeared at Sony's showcase last year.

Additional Sony artists will be announced in the coming weeks.

Rykodino's talented troubadour Nava is slated to perform at the April 26 showcase, which will feature artists from six different labels, including Hollywood Latin.

Complementing the musical sets will be six industry panels.

Confirmed to participate in the "Compositores En La Rueda" panel are composers Alfonso Portabales, VP of Sony/ATV Discos Music Publishing; Borja Aguirreche, creative manager at EMI Music Publishing Latin America; Ivan F. Alvarez, senior VP of

Discos Fuentes America; and Little Jai, executive producer at LaMuni.

Aspiring songwriters who are registered conferees can get their material critiqued by this stellar five-person jury by submitting their demo tapes or CDs at the show.

Elsewhere, industry veterans scheduled to participate in the "Will The Conciertos Go On?" panel are Henry Cárdenas, president of CFA; Jon Slioff, president of Pantasma Productions; and Jack Ustick, president of Entertainment Group Fund.

Slated to participate, too, are: the "Bienvenidos Señor Dot-Com" Internet panel made of Jorge Fuentes, VP at Discos Fuentes America, and Little Jai, executive producer at LaMuni.

Topping off the conference will be Billboard's seventh annual Latin Music Awards, scheduled to take place April 27 at the Jackie Gleason Theater of the Performing Arts in Miami Beach. Heineken En Vivo will sponsor the program, which will be taped by Telemundo for broadcast in May.

If you have not heard, Fonovisa's Latin Music Association will be invited into Billboard's Latin Music Confab of Fame. Jorge Pinos, of the William Morris Agency, will receive the El Premio Billboard Lifetime Achievement Award.

For more information, contact Michele Quigley at 212-836-5002.



by John Lammert

STATISTICAL BRIEFS: Marc Anthony, Ibrahim Ferrer, Panchito Sánchez, and Chucho Valdés are booked to perform Wednesday (28) at the 42nd annual Grammy Awards in Los Angeles.

EMI Latin recording artist Oscar De La Hoya is scheduled to fight Derrell Coley on Saturday (26) at New York's Madison Square Garden. The lightweight bout will be televised on HBO.

Latin record company Mega Communications and urban music online firm Ak.com have teamed to launch Akamusic, a Latin music portal. The launch date is expected to take place in March. Mega's 17 Spanish radio stations will become affiliates of Akamusic.

NATALIA READIES TOUR: Ariola/BMG Latin act Natalia Oreiro, a sultry, 22-year-old Uruguayan singer, will release her second studio debut album hit double platinum (120,000 units sold) in Argentina, and her soap opera, "Muñeca Brava," will be the highest-rated show in that country.

No Oreiro will spend much of the next five months in 12- to 14-hour rehearsals for a 40-date concert tour set to begin in July. Telemundo has picked up "Muñeca Brava" for broadcast in the U.S.

MEXICO NOTES: Not only is José Alfredo Jiménez going to have a statue (Billboard, Feb. 19), but Ariola/BMG Latin exec Juan Gabriel will have his own sculpture erected at Plaza Garibaldi, the traditional locale in Mexico City where mariachi perform.

As with the Jiménez figure, the sculptor of the Juan Gabriel statue was Oscar Penzabeni. Penzabeni took about a year to finish the project, because he could not see Juan Gabriel in person. The Mexican superstar thought it would bring him bad luck if he saw the statue before the ceremony, so he asked his longtime friend Queta Jiménez, "La Prieta Linda," as she is known, to oversee all the details.

Sasha Sokol is currently in rehearsals to be the narrator of Mozart's opera "La Flauta Mágica," which will be performed by Mexican tenor Francisco Araiza March 28 and 30 at Palacio De Bellas Artes in Mexico City.

Carlos Cuevas, one of Mexico's best-known bolero singers, has left Mexico City in late 1993 after nine years for Warner Music Mexico. Terms of the deal were not disclosed, but Cuevas says he inked the pact because Warner plans to promote him outside of Mexico. Cuevas' label now will be produced by Jorge Aranda Lahr.

On the heels of its big-selling soundtrack "Sexo, Poder Y Lágrimas," EMI Mexico is trying to repeat its film success with the soundtrack to "Lo Que El Poder." Unlike "Sexo, Poder Y Lágrimas," "Lo Que El Poder" contains previously recorded tracks by noted acts such as Plastilina Mosh and El Gran Silencio, plus a cover version of "La Bombola," a hit by '60s rock'n'roll star Johnny Laboriel.

JAMMIN' JANUARY: It was chilly over much of the U.S. in January, but sales of titles appearing on The Billboard Latin 50 remained warm, as 545,500 units were moved last month, up a robust 26% from January 1999.

No blockbusters or strong newcomers to the chart could be found in January, but the overall depth of sales was impressive, as last year's titles maintained high chart positions.

Indeed, eight of the top 20 sellers in January were at least six months old; five of the top 20 sellers were at least nine months old.

Following is the January recap, with weeks measured from Dec. 28, 1999, to Jan. 25.

The Billboard Latin 50: January: 545,500 units; weekly average: 136,500 units. December: 868,500 units; weekly average: 217,000 units. January 1999: 428,000 units; weekly average: 107,000 units.

(Continued on page 18)

LATIN TRACKS A-Z

5	TITLE (Publisher - Licensing Org.)
6	ALBUM YEAR (P.P. Ref.)
7	AND ANAMEDICO (Not listed)
8	AMLO GRABADO (Pier Hill, BMT)
9	AND, PERE ALLA (United)
10	ASADO A LA AMOR (World Deep Music, BMT)
11	AND LA LUVIA (Sony/MTV Discos, ASCAP)
12	BUSCA OTRO AMOR (Sony/MTV Discos, ASCAP)
13	CACHITO (Homer/Chappell)
14	RESERVA (Sony/MTV Discos, ASCAP/Music, ASCAP)
15	RODIO ESTÁ EL AMOR (P.P. Ref.)
16	DORRIS CONTRA (Maracuzco, ASCAP/Onco, BMT)
17	LOS GOS DE AGUA (Universal)
18	EL LISTON DE TU PELO (Not Listed)
19	ER TODA LA CHAPA (Onco, ASCAP)
20	ESCUCHAME (ASCAP/MAM, ASCAP)
21	FRUTA FRESCA (Galea Productions)
22	HOWLED I NEED TO KNOW (Sony/MTV Songs, BMT Co. Tiffani, BMT/Copyright Collectors)

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Cancellations must be received in writing. Cancellations received before April 7th are subject to a \$150 administrative fee. No refunds will be issued after April 7th.

SHERATON BISCAYNE BAY, MIAMI • APRIL 25 - 27

NOTAS

(Continued from page 16)

107,000 units.

Pop genre chart: January: 204,000 units; weekly average: 51,000 units. December: 216,500 units; weekly average: 79,000 units. January 1999: 179,000 units; weekly average: 45,000 units.

Tropical/salsa genre chart: January: 206,000 units; weekly average: 51,500 units. December: 390,500 units; weekly average: 90,000 units. January 1999: 139,500 units; weekly average: 34,500 units.

Regional Mexican genre chart: January: 99,500 units; weekly average: 25,000 units. December: 152,500 units; weekly average: 38,000 units. January 1999: 86,500 units; weekly average: 21,500 units.

CHART NOTES, RETAIL: The weekend leading up to Valentine's Day historically boasts sales of titles appearing on The Billboard Latin 50, and this year was no exception.

This issue's sales came in at 152,000 copies, up 10% over last week. Also, this issue's numbers represent a 13% rise compared with the similar issue last year.

Given the obvious romantic nature of Valentine's Day, romantic saleros Marc Anthony and pop torch vocal-

ists such as Enrique Iglesias, Jael Velazquez, Charlie Zaa, and Luis Miguel fared well.

Anthony's "Desire El Principio—From The Beginning" (Sony Discos) regained the throne of The Billboard Latin 50 with 9,000 units, up 29% compared with last issue.

Iglesias' "The Best Hits" (Fonovisa) vaulted 55% to 7,000 units. Velazquez's "Llegar A Ti" (Sony Discos) recoiled 130% to 6,900 units. Zaa's "Ciego De Amor" (Sonolux/Sony Discos) soared 117% to 6,500 pieces, and Miguel's "Amarte Es Un Placer" climbed 33% to 4,000 units.

Anthony's disc, now atop the pop genre chart for 14 straight weeks, vaults 100-172 on The Billboard 200.

Conjunto Primavera's "Morir De Amor" slides 2-1 on The Billboard Latin 50 at 8,500 units but still retains top ranking on the regional Mexican genre chart for the third successive week.

Iglesias' "The Best Hits" moves into the top rung of the pop genre chart this issue's numbers represent a 13% rise compared with the similar issue last year.

CHART NOTES, RADIO: The flip-flopping at the apogee of Hot Latin Tracks continues this issue, as Carlos Vives' "Fruita Fresca" (EMI Latin)

reclaims No. 1 on the chart with 14.9 million audience impressions, up 700,000 impressions from last issue.

Ricardo Arjona's No. 2 entry "Desma" (Sony Discos), which tallied 13.5 million impressions, has twice ousted "Fruita Fresca" from the top of Hot Latin Tracks. Likewise, "Desma" has been twice dethroned itself from the apex of the chart by "Fruita Fresca."

However, "Desma" remains king of the hill on the pop genre chart for the ninth week running on 9.5 million audience impressions, down 400,000 impressions from last issue.

Los Angeles Azules' "El Listón De Tu Pelo" (Disa/EMI Latin) holds down the fort on the regional Mexican genre chart for the fourth consecutive week on 8.9 million impressions, down 300,000 impressions from last issue.

Staying put at the pinnacle of the tropical/salsa genre chart for the second week in a row is Gilberto Santa Rosa's "Que Alegria Me Diga" (Sony Discos), which scored 1.1 million impressions, up 900,000 impressions from last issue.

Assistant in preparing this column was provided by Teresa Aguilera in Mexico City.

EMI Publishing Opens Latin American Office

BY JOHN LANNERT

EMI Music Publishing Worldwide might have been the last publishing major to open a regional office for Latin America. But now that the publishing giant has officially set up shop in Miami Beach, company chairman/CEO Martin Bandier asserts that EMI will be making its presence felt in Latin America—and in the U.S.

"Most and more Latin music, in addition to its significant growth, is also such an integral part of the fabric of American music now," says Bandier. "It is imperative that you have an office in a place like Miami Beach, where is sort of the gateway of Latin America to America."

"And we're not going to just stop there," adds Bandier. "We also will have representation in Texas and Los Angeles."

Heading up EMI's Miami Beach office is Néstor Casonu, regional managing director of EMI's Latin publishing arm, EMI Music Publishing Latin America. Casonu, who spent most of his career as a record executive and was previously regional director of EMI's Argentine subsidiary.

Though EMI has now officially opened its office, Casonu has held his post for three years while being based in Miami. He says the regional office was formally established because "it seemed that the last few years, the Latin American markets came to be more reliable from a business and economic standpoint."

Joining Casonu is Borja Aguirreche, the company's creative manager, who will work closely with Casonu in the signings of new composers from the Caribbean and the U.S.

"We invest a lot of money in music to negotiate with whichever label that offers us good artist development for our writers," says Casonu.

One of the acts for which Casonu helped develop and secure a record deal was Los Nocheros, a popular folk/pop quartet from Argentina that recently received a plaque from EMI Argentina for selling 1 million units of its four CDs.

Bandier says the recent merger between Warner and EMI has left the plans for the publishing divisions up in the air.

Still, Bandier notes that "in the meantime we have to conduct business as usual. We have to go on the assumption that we are in business now, and the opening of this office is really just the signification of our presence in Miami."

Regardless of what happens with Warner and EMI, Bandier points to Latin America as a key region in the future of the two companies, even though doing business there is challenging.

There are lots of territories where it is difficult to collect performance and mechanicals," says Bandier. "But at the end of the day, we're hoping that collections will get better and distribution from the society will get better. Everyone benefits from that."

While noting that the essential responsibilities of a publisher involve copyright protection and exploitation of authors' works, Casonu adds that

the highly personalized service and financial backing offered by EMI is a factor that sets his company apart from the other publishers.

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The Billboard Latin 50

COMPILED FROM A NATIONAL COUNCIL OF RETAIL STORES, MUSIC INFORMATION AND ADVERTISING DATA REPORTS COLLECTED, COMPARED, AND PROVIDED BY

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	INFORMATION & NUMBER	DISTRIBUTING LABEL	TITLE		
No. 1								
1	2	14	MAC NORTON	DESIRE UN PRINCIPIO... FROM THE BEGINNING				
2	1	3	CONJUNTO PRIMAVERA	EL MORIR DE AMOR	SONY DISCOS 82841	EL MORIR DE AMOR		
3	5	10	ENRIQUE IGLESIAS	THE BEST HITS				
GREATEST GAINER								
4	18	23	JACI VELAZQUEZ	LEGAR A TI	SONY DISCOS 82842	LEGAR A TI		
5	3	9	ELVIS CRESPO	LOS REYES		LOS REYES		
6	13	2	CHARLIE ZAA	CIEGO DE AMOR		CIEGO DE AMOR		
7	4	17	CARLOS VIVES	EL AMOR DE MI TIERRA		EL AMOR DE MI TIERRA		
8	RE-ENTRY	EDIE SANTAGO	SONY DISCOS 82841	CELEBRACION EPIC DUETS		CELEBRACION EPIC DUETS		
9	6	96	ELVIS CRESPO	SUAVEMENTE		SUAVEMENTE		
10	8	73	SHAKIRA	DOVON ESTAN LOS REYES		DOVON ESTAN LOS REYES		
11	9	47	AS DENTALLA Y LUIS RUMBA	AMOR, FAMILIA Y LAPEONTE		AMOR, FAMILIA Y LAPEONTE		
12	16	22	LUIS MIGUEL	AMARTE ES UN PLACER		AMARTE ES UN PLACER		
13	3	3	GRUPO BRUNO	POR EL PASADO		POR EL PASADO		
14	15	15	RICARDO ARJONA	RICARDO ARJONA VIVO		RICARDO ARJONA VIVO		
15	11	36	BRANDY FERRELL	MTV UNPLUGGED		MTV UNPLUGGED		
16	14	34	MANA	LATIN MUSA		LATIN MUSA		
17	7	25	VARIOUS ARTISTS	LATIN MUSA VOL. 2		LATIN MUSA VOL. 2		
18	17	32	GILBERTO SANTA ROSA	MI GLORIA, ERES TU		MI GLORIA, ERES TU		
19	15	15	LOS TRI-O	PINTAME		PINTAME		
20	22	41	ELVIS CRESPO	BALAMOS		BALAMOS		
21	24	38	ENRIQUE IGLESIAS	MERENHITS 2000		MERENHITS 2000		
22	19	12	VARIOUS ARTISTS	TROZOS DE MI ALMA		TROZOS DE MI ALMA		
23	23	55	MARCO ANTONIO SOLIS	CONJUNTO PRIMAVERA		CONJUNTO PRIMAVERA		
24	29	19	INTOCABLE	TOGO GO TO GO		TOGO GO TO GO		
25	18	11	LOS ANGELES AZULES	LA LLUVIA		LA LLUVIA		
26	28	18	PEPE AGUILAR	PEPE AGUILAR		PEPE AGUILAR		
27	27	50	SELENA	ALL MY HITS TODOS MIS EXITOS		ALL MY HITS TODOS MIS EXITOS		
28	26	10	CEPHESS	LOS GRANDES DITOS EN ESPAOL		LOS GRANDES DITOS EN ESPAOL		
29	42	37	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR		MI VIDA SIN TU AMOR		
30	35	12	AFRO-CUBAN ALL STARS	DISTINTO DIFERENTE		DISTINTO DIFERENTE		
31	25	16	BANDA EL RECCO	EL MEJOR DE MI VIDA		EL MEJOR DE MI VIDA		
32	39	12	GRUPO MANA	MASTERS OF THE STAGE		MASTERS OF THE STAGE		
33	34	14	VARIOUS ARTISTS	LATIN GOLD		LATIN GOLD		
34	33	71	CHAYANNE	ATADO A TU SOY		ATADO A TU SOY		
35	31	21	CARLOS PORCE	TOGO GO TO GO		TOGO GO TO GO		
36	37	13	NICOLAS VIVES	OTRA VEZ		OTRA VEZ		
37	41	19	VICENTE FERNANDEZ	LOS GRANDES DITOS DE LOS GIGANTES		LOS GRANDES DITOS DE LOS GIGANTES		
38	46	64	ENRIQUE IGLESIAS	COSAS DEL AMOR		COSAS DEL AMOR		
39	45	77	SONY TRACAP	WITH ME		WITH ME		
40	38	20	VICTOR MANUEL	INCONFINABLE		INCONFINABLE		
41	32	20	INOKA RUM	SOLA		SOLA		
42	36	27	VARIOUS ARTISTS	LATIN CLUB MIX		LATIN CLUB MIX		
43	37	29	LOS TIGRES DEL NORTE	HERENCIA DE FAMILIA		HERENCIA DE FAMILIA		
44	48	46	PEPE AGUILAR	PEPE AGUILAR		PEPE AGUILAR		
45	40	14	VARIOUS ARTISTS	LATIN MUSA VOL. 2		LATIN MUSA VOL. 2		
46	40	13	OLGA TANON	OLGA VIVA		OLGA VIVA		
Hot Shot Debut								
47	NEW	3	POLO YUARY SU MAGNIFICA	CON SU LOQUERA		CON SU LOQUERA		
48	15	3	MALA FE	MENENQUE MILLER		MENENQUE MILLER		
49	47	3	VARIOUS ARTISTS	COLOZAN NORTE		COLOZAN NORTE		
50	49	13	LOS RIEREROS DEL NORTE	COLOZAN NORTE		COLOZAN NORTE		
POP								
1	ENRIQUE IGLESIAS	THE BEST HITS	1	MAC NORTON	DESIRE UN PRINCIPIO... FROM THE BEGINNING	1	CONJUNTO PRIMAVERA	EL MORIR DE AMOR
2	JACI VELAZQUEZ	LEGAR A TI	2	CONJUNTO PRIMAVERA	EL MORIR DE AMOR	2	ELVIS CRESPO	LOS REYES
3	CONJUNTO PRIMAVERA	EL MORIR DE AMOR	3	ENRIQUE IGLESIAS	THE BEST HITS	3	CHARLIE ZAA	CIEGO DE AMOR
4	ELVIS CRESPO	LOS REYES	4	JACI VELAZQUEZ	LEGAR A TI	4	CARLOS VIVES	EL AMOR DE MI TIERRA
5	CHARLIE ZAA	CIEGO DE AMOR	5	ELVIS CRESPO	LOS REYES	5	EDIE SANTAGO	CELEBRACION EPIC DUETS
6	SHAKIRA	DOVON ESTAN LOS REYES	6	CONJUNTO PRIMAVERA	EL MORIR DE AMOR	6	ELVIS CRESPO	SUAVEMENTE
7	AS DENTALLA Y LUIS RUMBA	AMOR, FAMILIA Y LAPEONTE	7	SHAKIRA	DOVON ESTAN LOS REYES	7	SHAKIRA	DOVON ESTAN LOS REYES
8	LUIS MIGUEL	AMARTE ES UN PLACER	8	AS DENTALLA Y LUIS RUMBA	AMOR, FAMILIA Y LAPEONTE	8	AS DENTALLA Y LUIS RUMBA	AMOR, FAMILIA Y LAPEONTE
9	GRUPO BRUNO	POR EL PASADO	9	LUIS MIGUEL	AMARTE ES UN PLACER	9	GRUPO BRUNO	POR EL PASADO
10	RICARDO ARJONA	RICARDO ARJONA VIVO	10	GRUPO BRUNO	POR EL PASADO	10	RICARDO ARJONA	RICARDO ARJONA VIVO
11	BRANDY FERRELL	MTV UNPLUGGED	11	RICARDO ARJONA	RICARDO ARJONA VIVO	11	BRANDY FERRELL	MTV UNPLUGGED
12	MANA	LATIN MUSA	12	BRANDY FERRELL	MTV UNPLUGGED	12	MANA	LATIN MUSA
13	VARIOUS ARTISTS	LATIN MUSA VOL. 2	13	MANA	LATIN MUSA	13	VARIOUS ARTISTS	LATIN MUSA VOL. 2
14	GILBERTO SANTA ROSA	MI GLORIA, ERES TU	14	VARIOUS ARTISTS	LATIN MUSA VOL. 2	14	GILBERTO SANTA ROSA	MI GLORIA, ERES TU
15	LOS TRI-O	PINTAME	15	GILBERTO SANTA ROSA	MI GLORIA, ERES TU	15	LOS TRI-O	PINTAME
16	ELVIS CRESPO	BALAMOS	16	LOS TRI-O	PINTAME	16	ELVIS CRESPO	BALAMOS
17	ENRIQUE IGLESIAS	MERENHITS 2000	17	ELVIS CRESPO	BALAMOS	17	ENRIQUE IGLESIAS	MERENHITS 2000
18	VARIOUS ARTISTS	TROZOS DE MI ALMA	18	ENRIQUE IGLESIAS	MERENHITS 2000	18	VARIOUS ARTISTS	TROZOS DE MI ALMA
19	INTOCABLE	TOGO GO TO GO	19	VARIOUS ARTISTS	TROZOS DE MI ALMA	19	INTOCABLE	TOGO GO TO GO
20	LOS ANGELES AZULES	LA LLUVIA	20	INTOCABLE	TOGO GO TO GO	20	LOS ANGELES AZULES	LA LLUVIA
21	PEPE AGUILAR	PEPE AGUILAR	21	LOS ANGELES AZULES	LA LLUVIA	21	PEPE AGUILAR	PEPE AGUILAR
22	SELENA	ALL MY HITS TODOS MIS EXITOS	22	PEPE AGUILAR	PEPE AGUILAR	22	SELENA	ALL MY HITS TODOS MIS EXITOS
23	CEPHESS	LOS GRANDES DITOS EN ESPAOL	23	SELENA	ALL MY HITS TODOS MIS EXITOS	23	CEPHESS	LOS GRANDES DITOS EN ESPAOL
24	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR	24	CEPHESS	LOS GRANDES DITOS EN ESPAOL	24	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
25	AFRO-CUBAN ALL STARS	DISTINTO DIFERENTE	25	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR	25	AFRO-CUBAN ALL STARS	DISTINTO DIFERENTE
26	BANDA EL RECCO	EL MEJOR DE MI VIDA	26	AFRO-CUBAN ALL STARS	DISTINTO DIFERENTE	26	BANDA EL RECCO	EL MEJOR DE MI VIDA
27	GRUPO MANA	MASTERS OF THE STAGE	27	BANDA EL RECCO	EL MEJOR DE MI VIDA	27	GRUPO MANA	MASTERS OF THE STAGE
28	VARIOUS ARTISTS	LATIN GOLD	28	GRUPO MANA	MASTERS OF THE STAGE	28	VARIOUS ARTISTS	LATIN GOLD
29	CHAYANNE	ATADO A TU SOY	29	VARIOUS ARTISTS	LATIN GOLD	29	CHAYANNE	ATADO A TU SOY
30	CARLOS PORCE	TOGO GO TO GO	30	CHAYANNE	ATADO A TU SOY	30	CARLOS PORCE	TOGO GO TO GO
31	NICOLAS VIVES	OTRA VEZ	31	CARLOS PORCE	TOGO GO TO GO	31	NICOLAS VIVES	OTRA VEZ
32	VICENTE FERNANDEZ	LOS GRANDES DITOS DE LOS GIGANTES	32	NICOLAS VIVES	OTRA VEZ	32	VICENTE FERNANDEZ	LOS GRANDES DITOS DE LOS GIGANTES
33	ENRIQUE IGLESIAS	COSAS DEL AMOR	33	VICENTE FERNANDEZ	LOS GRANDES DITOS DE LOS GIGANTES	33	ENRIQUE IGLESIAS	COSAS DEL AMOR
34	SONY TRACAP	WITH ME	34	ENRIQUE IGLESIAS	COSAS DEL AMOR	34	SONY TRACAP	WITH ME
35	VICTOR MANUEL	INCONFINABLE	35	SONY TRACAP	WITH ME	35	VICTOR MANUEL	INCONFINABLE
36	INOKA RUM	SOLA	36	VICTOR MANUEL	INCONFINABLE	36	INOKA RUM	SOLA
37	VARIOUS ARTISTS	LATIN CLUB MIX	37	INOKA RUM	SOLA	37	VARIOUS ARTISTS	LATIN CLUB MIX
38	LOS TIGRES DEL NORTE	HERENCIA DE FAMILIA	38	VARIOUS ARTISTS	LATIN CLUB MIX	38	LOS TIGRES DEL NORTE	HERENCIA DE FAMILIA
39	PEPE AGUILAR	PEPE AGUILAR	39	LOS TIGRES DEL NORTE	HERENCIA DE FAMILIA	39	PEPE AGUILAR	PEPE AGUILAR
40	VARIOUS ARTISTS	LATIN MUSA VOL. 2	40	PEPE AGUILAR	PEPE AGUILAR	40	VARIOUS ARTISTS	LATIN MUSA VOL. 2
41	OLGA TANON	OLGA VIVA	41	VARIOUS ARTISTS	LATIN MUSA VOL. 2	41	OLGA TANON	OLGA VIVA
TROPICAL/SALSA								
REGIONAL MEXICAN								

CD sales with the greatest sales increase. * Reaching platinum. ** Reached platinum certification for sales of 250,000 units.

THE NEW CONTENDERS

SCHEPTICS SCOOF AT THEM FOR FLUSHING MONEY DOWN THE DRAIN BY INVESTING DURING SUCH A LEAN PERIOD, BUT A HANDFUL OF NEW ENTERTAINMENT COMPANIES ARGUE THERE'S NO BETTER TIME TO GAIN A Foothold IN AN INDUSTRY THAT, IN THE PAST, HAS HAD VERY LITTLE ROOM FOR NEW PLAYERS.

—BY WINNIE CHUNG



HONG KONG—The past two years have not been kind to business ventures in Hong Kong. And although all business sectors may have considered themselves hard-hit, the luxury goods and entertainment industries have been dealt a double-whammy with reduced consumption and rampant piracy.

While Hong Kong housewives have been catching the daily train across the mainland border to Shenzhen to stock up on their fake Pradas, Guccis and Ferraris, film and music fans have only to trot down to the street corner to buy a pirated video or music compact disc for less than \$3 (U.S.).

The music industry alone has suffered from a drop of more than 60% in revenue from its peak of \$200 million (U.S.) in 1995, forcing a third of the industry professionals into a career change, by some estimates. The International Federation Of The Phonographic Industry (IFPI) estimates that between 50% and 60% of possible sales have disappeared into the pockets of pirates.

As a result, fewer recording labels have found it prudent to invest their dwindling cash reserves into new artists; even majors have been scaling back by dropping less profitable singers from their rosters.

Yet a ray of hope seems to be breaking through the picture of doom and gloom, with at least three new labels making a big play of late to establish themselves in Hong Kong. While skeptics scoff at them for flushing money down the drain by investing during such a lean period, these new companies argue there could be no better time to gain a foothold in an industry that, in the past, has had very little room for new players.

"The Chinese phrase for 'crisis' actually comprises two words: 'danger' and 'opportunity.' In these risky times, we really see an opportunity for us to make an impact," says Frankie Lee, director and CEO of Emperor Entertainment Group Ltd, which owns EEG Records.

"From experience, we know that even if you lose money on nine albums, all you need is for the 10th to be a hit to make it all back," says Lee, formerly a Warner Music executive. "Of course, you would need good songs as well. The slow market conditions have made it easier for EEG to acquire certain necessary elements like talent. When the industry is at its peak, it is more difficult to recruit or sign up talent because everyone is grabbing for them and pushing the price up," he notes.

BAD TIMES BODE WELL

Li Kuo-hsing, CEO of the Mei Ah Entertainment Group, which recently started its own music label, Mei

Continued on page APQ-2

When east met west

As Asia enters the new century, Billboard asked a few veterans in the region to also look back, at how East met West to form the music business as it exists today. We asked for memorable moments or observations on the cultural collision—the differences and similarities—which continue to shape the Asian music business.

"There is one thing that doesn't differ between East and West, and that is that the boss always wants the glamour that comes with success. When I was with WEA in the '80s, I released half a dozen albums with Dick Lee, and they were all flops. I was under pressure to drop him, and I told Dick the situation. In turn, Dick announced to the press that he would 'retire' in anticipation of his predicament. Then came his final album under contract, 'The Mad Chinaman' [1989]. It was a smash. Dick's fusion of Asian pop took off all over the region; suddenly, the boss wanted to take photos with him. Everyone loves the smell of success. But, since then, the business has changed drastically. In the near future, we will have less to sell. The reason is that this generation of record execs lacks repertoire knowledge. So, while there are many products to sell, a lot of it doesn't get released because the artists are not known to the label managers. The phenomenon that we are seeing is a market dominated by compilations. And it's nobody's fault but a music business that doesn't nurture music culture."

—Jimmy Wee, managing director, Springroll Creative Agency, Singapore

"I don't want to name names here, in order to protect the guilty! A few years ago, I was in China for a meeting. Afterwards, at an industry banquet, we presented the guest of honor—a Chinese vice minister for culture—with a bottle of French red burgundy worth \$300. It was at the time when Asians were first learning about and enjoying European wines, and we hoped it would be a goodwill gesture to the vice minister. We had been told beforehand that he really enjoyed red wine and that we had to be careful to get him something good, because he knew what he liked to drink. It was a really expensive bottle, and the vice minister seemed to be really pleased to receive it. It was opened in front of him, and he poured himself out half a glass in front of all of us—and then he topped it up with half a glass of Sprite! He loved it, though! He finished the glass off and expressed his gratitude to us for the present. I just stood there—my jaw had dropped!"

—Michael Smellie, senior VP, Asia Pacific, BMG Entertainment International

"I can't really give you an anecdote that marks a difference between Asia and the West. My gut feeling is that the main difference is quite often."

Continued on page APQ-4



Sasa & Kaka

Nicholas Tse

Ellie

Ruby Lin Hsiao-fu

INSIDE APQ

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ARTISTS & MUSIC

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MERCHANTS & MARKETING

Artists & Music

Faith in Brit Pop, Temporary Tattoos And A Poetic Enhanced-CD

News In Review

THE TAIWAN POP SCENE, which more often than not revolves around hogta, grimey and manufactured pop stars, got a kick in the teeth in the past year when Faith Yang released her second album, "Silence." The album saw the artist discard the corny ballads that often typify Mandopop and tackle a style more often found on albums by such Brit-poppers as Blur and Pulp—whining guitar and solid vocals. Add to this a haul of reverberating electronica on several of the tracks, and you have one of the most innovative and individual albums of the past year in Taiwan.



Faith Yang

The album took many involved in the Taiwan music scene by surprise. "A DJ on his live show played one of the songs of the album, and then, halfway through, he stopped it and said, 'What was that?' and then put something else on," recalled Yang in a recent interview. "I didn't really care, though, as I don't like him anyway." Should Yang's sound be labeled underground? Hardly. Her label, Magic Stone, is one of the most popular labels in Taiwan. Mainstream? The Taiwan Top 10 would find it hard to cope with Yang. "To be in my position, you've got to deal with the left and the right," says Yang. "The underground bla-bla-blah people on one hand, and the pop mainstream on the other. The labels don't trouble Yang. 'I don't give a... I don't want to do music just because we're going to give away more credit with the CD and put prettier pictures on it,' she explains. "I want to sing and do good music."

THE ULTIMATE PHILIPPINE rock act Cheese is the long-time priority for Warner Music Philippines after the group's 1999 anonymously titled debut album sold more than 10,000 units. A new album from the band is planned for this summer. Cheese's aggressive sound is a mélange of rock and rap.

THE HOTTEST NAME in Hong Kong lately is Nicholas Tse, 19, a rising star of the Cantopop and film industry. In the past year, he has distinguished himself from other newcomers in the business and has plenty of music awards to show for it. His vocal predictions are his star will shine even brighter in the months ahead. Tse, an '80s silver-screen heartthrob Patrick Tse Yin and actress Deborah Li, was snapped up for an eight-year contract by Ten-Phi Records (now EGG Records) when he returned from Canada, where he had resided until 1996. Says EGG director CEO Frankie Lee of his artist's success, "We have concentrated on bringing out his good points, and I think now the audience is starting to appreciate his talent. We also make sure he gets exposure through different genres of music, and we're encouraging him to also write his own songs." Tse's latest album, "Most Wanted," hit No. 1 on the IFPI album chart the week of its release, moving almost 70,000 units in sales.

KOREAN POP IDOL Steve Yoo—aka Yoo Seung-Jun—promises to be one of the busiest stars in the year 2000. The 23-year-old male singer, who was raised in Los Angeles, displayed his energetic and artistic side in 1999 by releasing two studio albums and one live album. His fourth release, "Over And Over," was produced by Baekseon Media and distributed by Warner Music Korea, was released in December and marked another milestone in his career. "It's the first time that I had total artistic control over the album," says Yoo. "I got to write more songs, invite talented musicians of my choice and even co-produce for the first time." Although he has been better-known as a dance artist, the new disc displays his vocal skills, as well: five of his 13 new songs are ballads. Yoo also has begun work as an anti-smoking envoy in Korea, appearing in public-service messages distributed by the Ministry of Health and Welfare. "I do have a charisma that appeals to both male and female," says Choi Seung-han, managing director at Baekseon Media. "Unlike bands or actors, not many solo artists do have a charisma like Yoo. Male fans like his cool looks. Female fans like how he dances." Yoo, who already has toured Taiwan three times and last year released an English-language record in Asia, plans a national and regional tour in the year ahead.

and takes its cue from American bands such as Korn and Limp Bizkit. Warner is targeting older teenagers as the band's core audience, says Mory Romana, WMP international marketing A&R manager. An album launch last October highlighted the lifestyle of the band's audience; it featured a space-themed exhibition, tattoo art (offered with non-permanent ink) and artwork by the band members. "This style of music isn't a fad and will be around awhile," says Romana. "Chinese youth will mature and develop its own sound within the genre, and its audience will mature along with it."

THE SINGAPORE NEW TALENT "Eating Air" features two first on its debut album, a collaboration of rock and techno acts with Hokkien (Chinese dialect) pop groups. Released in December, the film has drawn strong reviews and was selected in competition at the Rotterdam International Film Festival in January.

The soundtrack features seven acts whose styles range from electronic to hard-rock. Says Joe Ng, the soundtrack's producer, "The cross-market potential has been discovered—even though Singapore is a multi-racial country—because no one has explored it. So, for Juliet Pang's

'Yeaming,' which is a Chinese pop ballad, we are approaching the Chinese radio stations, while for tracks such as the *Boredparker* '1-2-1,' which is sung in Hokkien, we are going to Chinese-language clubs and sites. The techno numbers, like Nigel Woodford's *Rider*, are meant for the English-language channels."

JULIET THE ORANGE has offered the flavor of the new millennium in Malaysia on its aptly-named titled enhanced CD. The Positive Tone label, which has been largely responsible for developing and exploiting the English-speaking urban market of Malaysia, was the first to offer interactive CD releases to the rapidly growing fanbase of Net surfers.

Managing director Ahmad Izham Omar says that all 12 planned album releases from his stable in 2000 will be "enhanced" with interactive elements. "In an industry which has thrived on 'safe' products, we feel that the market is ripe for change. The younger generation—boasting to MTV, Channel V, the Internet and interactive media—have different music tastes and expect value added technology with their purchases," he says. The interactive content of "Juliet The Orange-The Album" contains poetry by the duo—Mei May, who is studying economics, and Pin Lean, currently a law student. The two have been writing and singing together since they met at art's school in 1992. Their CD also contains photos, bloopers and audio samples that can be remixed. Also released by the label, following a triple-platinum debut, is O.A.G.'s "Melody Mocker" enhanced CD, which contains home videos, merchandise and fancub hotlinks, games, album-cover art history and audio samples from previous releases and audio loops that can be downloaded.

NEW CONTENTORS

Continued from page APQ-1

Ah Music, sees the situation in the same light as Lee. "In the good times, it is difficult to get a foot on the door, but when times are bad, I can advance while others retreat," Li says.

Another new labeling vying for a cut of the pie is BMA Records, part of the HKSkyE group. Managing director Kenneth Kam Kwong-sing says the company's musical developments represent its hopes of playing a part in reviving the local music scene. He admits that having less competition in the market is encouraging.

"There is an element of that. With the market being bad and people getting bored with the same old faces all the time, there is more opportunity for new faces to come in," says Kam. "But decision on the part of our main backer, [businessman] Stephen Lo Kit-sing, to promote good music is also a strong factor."

Although there may be differences in motivation, all three new labels share something in common: They have the resources of a large entertainment conglomerate propelling them.

The Emperor Entertainment Group is part of the Emperor Group, presided over by chairman Albert Yeung Sau-shing. The Group—which now has four public-listed companies—started its business as a watch-and-clock retail shop in 1942. Business has expanded to include everything from investment and real estate to restaurant franchises.

The group branched out into entertainment when it bought Tito Entertainment, a karaoke and music company. EEG was formed in January 1998, with involvement in four main areas of show business: music, film, television and concert production and artist management. Although EEG is part of the group, it is not one of the listed companies and is funded by Yeung and private investors. At the moment, EEG's local roster comprises Nicholas Tse, Lillian Ho, Joey Yung, Grace Yip, David Tao and Wang Chieh.

MOVING CAUTIOUSLY FORWARD

Similarly, Mei Ah Music belongs to the Mei Ah Entertainment Group, formerly known as Mei Ah International Limited. Formed in 1984, Mei Ah has been involved principally in video distribution but has expanded to other areas, including film and television production, as well as multimedia. Unlike EEG, however, Mei Ah Music is a subsidiary of its listed parent company and is concentrating mainly on the Chinese-speaking markets. So far, it has only signed up one recording artist, Taiwanese actress Ruby Lin Hsin-tu, and has no plans for immediate expansion.

"We're an entertainment group, so getting into the music area was a natural choice," says Mei Ah's Li. "We need to develop in all directions in order to build a better base. But we are proceeding very cautiously because we have not had much experience in this field. That has always been our way of working: We go step by step. We hope to be bigger and better in the long term and maybe source for new talent in mainland China, but we need to be looking for people who can sing as well as act."

The newest kid on the block is the HKSkyE Group, which comprises a film-production company, an advertising firm, a Web site (www.HKSkyE.com) and an artist-management firm, alongside the music label. The main source of financing comes from Lo, a businessman who has long been involved in the entertainment business.

MORE THAN A LABEL

All three executives agree that conditions at present have not been conducive to the survival of a lone record label. But, with more varied business interests, each company can help offset losses with other means or cross-subsidize.

"We're very compact, and we work as a group, not as a lone label. I feel that only concentrating on a record label is not suitable for a place like Hong Kong and the market conditions here, because it is so small. It can only be feasible when mainland China opens its markets and can be compared to the American or European markets," explains Lee of EEG. "In Hong Kong, an artist's success is judged by popularity, and that only comes with more exposure. But a singer cannot release an album every month, so we have to find other things for them to do: TV commercials, TV work. That's why we need to have management to support it. Their development will be more rounded, and our capital and resources are better distributed. If the record sales are not good, we can shift more resources to management or film."

For BMA, which has signed 11 new artists, the recording arm complements the film and television company for the same reasons. "We need the new faces to draw the younger crowd to our Web site, and our new singers need more avenues for exposure, so they work well to complement each other," says Kam.

For the most aggressive in the new crop to be the most aggressive in the past year and already has the results to show for it. Its main star, Nicholas Tse, has gained a firm foothold in the industry and was featured prominently in last year's annual music award shows. He also has a highly successful film career, having appeared in such blockbusters as "Gen-X" and "The Godfather Part II." Tse's debut album, "Most Wanted," sold more than 70,000 units in its first week and was No. 1 on the IFPI.

Continued on page APQ-4



CAPTIVATING ASIA

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*For research, demographic survey (25 territories, include all Euro services and programming blocks delivered via cable, DTH, BBDO, VHF and UHF terrestrial redistribution)

EAST MET WEST

Continued from page APQ-1

between form and content—love songs versus more challenging social-commentary music. But, if you are talking about the bottom line, the music business is all about finding the right song and the right music that the market is willing to pay for, which it can become part of. In this case, I really do not see the difference. As far as I can see, it is a matter of degree. It is about having the right people who are close to the market—people who are going out and finding the music and the right people who are delivering the music. I am a little hesitant about talking in macro terms about a topic that I don't feel really exists. As far as I can see it, we are all talking about the same thing: about making hit records—whether that is in Asia or anywhere else in the world.

—Lachlan Rutherford, president, Asia Pacific, Warner Music

"The music industry in Malaysia is not so different from that of the West. We have our fair share of talent, tantrums and 'Hilmen'—with the unfortunate addition of music piracy. Actually, the more I think about it, the more similarities crop up. However, here are some incidences which probably could not happen in the States. Some years ago, a Western artist performed in Malaysia. The concert was sponsored by a company that was owned by the royal family of one of the Malaysian states who wanted to meet the artist. A reception was arranged with the Sultan and his family. The promoters were then told that the artist will only be there for a short while and that the Sultan and his family will have to line up for their 'meet-and-greet.' It was more of a line than a 'greet.' I was having lunch with the head of a local recording company and talking about old times, when he confessed to something which nearly made me choke. He was an ex-music pirate who had legitimate more than 10 years ago. Some 20 years ago, together with the police, I raided his cassette-manufacturing facility, and the police confiscated his high-speed duplicator and thousands of cassette tapes. He said that he had just bought the machinery with all the money he had. He told me that I was in great danger at that time, as his friends had sounded his premises and were prepared to annihilate me and my colleague upon his say-so. Fortunately for us, he did not give the go-ahead. Although the situation was very tense at that time, we never knew that they would go that far. Talk about blissful ignorance."

—Pheng Beh, senior VP, EMI Music Asia, formerly MD of EMI Music Malaysia, which she joined around 30 years ago

"Concert promotion has always been very much a half-and-half business here. There is no regular scene, and trends change very quickly in music. Asia is usually an afterthought for bands that are hot in the U.S. and Europe. And, even when they are super-hot, they do not automatically translate itself to the same in Hong Kong. Even with the rave parties that we do, I've had difficulty explaining to the agents why I can sell out parties for British DJs like Paul Oakenfold while someone like Frankie Knuckles wouldn't be profitable. I don't see much of a change in the next 10 years."

"We were one of the first outfits to take acts into China, and things are done a lot differently there. The classic war story I have is when we brought Björk to Beijing for some concerts. She brought a drum-end-bass opening act with her, and the Chinese insisted on having an MC. When the MC made the announcement, she had actually called the opening-act supporting singers, and then these two guys came out for 20 minutes of a drum-and-bass set. The audience was not, but slowly warmed up to it. But the official from the Ministry of Culture had sent 18 gong-an (Chinese police) backstage to drag Björk out of her dressing room to go onstage immediately. It was lucky they were intercepted by Björk's agent and his wife and the Chinese insisted. They managed to divert their attention for the 20 minutes, and Björk never found out what had almost transpired."

—Andrew Bull, veteran concert promoter, who has brought acts such as Celine Dion, Sade, and Oasis to Hong Kong and China

"The biggest difference I've seen between doing business in the U.S. and Asia is the critical importance of developing relationships in order to make deals happen. I arrived in Hong Kong shortly after the

handover, and for two years I've been lemming how to get things done in tough markets like India and mainland China. The most unusual experience I had was at the Chinese Music Awards, produced in cooperation with Oriental TV this year. Ten minutes before the show was to go on, the president of Shanghai Oriental told Annie Ng [the general manager of Channel V Greater China] that Taiwanese pop star A-Mei could not perform because her hair looked like a pig. Without missing a beat, Annie responded that it was fine for her not to go on but could he please announce to the audience—including numerous senior-party officials—that the show would be delayed 45 minutes while we changed the running order. He agreed, and A-Mei performed. Every day is a challenge working in Asia. It's much harder to get staff to take initiative and make decisions. It's a very top-down culture, when it comes to running a business, and encouraging local decision-making has been a challenge."

—Steve Smith, managing director, Channel V

"Asian regional artists don't sell well in the Philippines. In late 1995 I left Warner Music (Philippines), we were asked to promote an album of ethnic Chinese music by Chinese artist Dadawa. Many of us thought it wouldn't sell here because this market goes for Western music, but we tried very hard and spent a lot of time and effort promoting the album. It only sold around 1,000 copies. If Philippine ethnic-style music doesn't sell very well here, why would ethnic Chinese music? This market really goes for Western music [including acts such as Bread, the Eagles, the Cars, England Dan and John Ford Coley, who don't do as well in other Asian markets]."

—Rene Salta, head of A&R at the Viva Music Group, which worked for five years at Warner Music Philippines

"My first visit to Japan was in 1975, when I was my intention to persuade Toshiba EMI to help finance a tour of Europe, supporting Roxy Music, for their act, the Sadistic Mika Band. The label I represented at the time had licensed them for release in the U.K. I had read a couple of books about the multi-tiered management system that the label was making in Japan and was told by EMI's international department that I was wasting my time. This, of course, made me more determined to succeed. I wasn't a fan of the grunge experience that I was about to go through. Kaz Nitta, now at BMG/Funhouse, was the group's in-house producer, and Kai Ishizuka, who is now president of PolyGram Japan, was their promotion manager. They both guided me through a week of meetings during which I had to present my case to all levels of management before a consensus was reached that this was an investment worth making. On the fifth working day, I ended up in the president's office, where a checkbook was open at his desk. I thought I was there but then he started explaining the concept all over again from the very beginning. Thankfully, he agreed, and I walked away with the check. I believe this was the best possible training program I could have had. Asia is a truly memorable and unusual experience, interspersed with dinners and social gatherings that helped us all get to know each other better."

—Stuart Watson, managing director, SWAT Marketing, and managing director, Zomba International Record Group

"In the past decade, we've seen an swing from foreign music to mainly Centopop. Although there was a time when you could hear a lot of international songs, in the past few years it has become almost predominantly Centopop. But it looks like things are improving, thanks to stores like HMV. By introducing listening stations in their stores, it has helped promote foreign music. There have been many instances where I saw clashes between Eastern and Western culture, but the one that takes the cake is Rod Stewart. I think I must have been the only journalist ever to have walked out on an interview with him. I forget which year it was, but he had been in Hong Kong for a while. I saw him at a Hong Kong pegante. He was in a hurry to go to a soccer game and walked into the room and said, 'I'm giving you two minutes.' I walked out. And then at the pageant, when he got on his knees to present the trophy to the new Miss Hong Kong, I saw him. He was not done here. I think he thought he was being funny, but it embarrassed everyone else greatly. He made a complete idiot of himself."

—Usine Ray Cordair, Hong Kong radio and TV personality and the host of "All The Way With Ray"

NEW CONTENDERS

Continued from page APQ-2

recognized album chart in Hong Kong for three consecutive weeks.

In the last week of 1999, four of EEG's releases made it to the top 10, with Tie in the top positions, female singer Joey Yung at No. 3, David Tao at No. 6 and Lillian Ho at No. 10. The other two Yip and Wang Chieh, will be releasing their albums this year.

TV SUPPORTS A PRINCESS

Terence Hon, who had previously released one album in Taiwan, was the first of the BMA gate at the end of January, to be followed by Elle and Sasa & Kaka over the next couple of months. Kam hopes the company will be able to release an album every month for the rest of the year ("We want the public to recognize that we are a music-oriented company that is dedicated to producing good music.")

Backed by popularity spawned a highly-successful television series "My Fair Princess," Mei Ah's Ruby Lin also did very well in the market with her debut album, "Hearing," when it was released in late October 1999.

BOYS FROM BRAIN

Unlike its two competitors, EEG is not only concentrating its efforts on the local fan base, it is moving toward a more international repertoire and has just opened a Taiwan office under former Rock Records stalwart Sam Ho. It has so far signed distribution rights for TriStar products and is planning to launch British boy band BB Mak in Hong Kong in March.

"Right now, we are concentrating our major efforts on building our local repertoire, of course, but in the long run, we are aiming for a mix of East and West," says Lee, who is credited for launching the careers of Cantopop superstars Aaron Kwok and Andy Hui, and adding that he had signed Ching when he was their manager.

"We are a Hong Kong company that is developing right now and are looking for talent in mainland China—Hong Kong, Taiwan and mainland China," Lee continues. "Once we get things going well, we will spread around the world. However, we are still helping overseas artists with some of their production work."

Lee sees EEG as being able to offer unique skills and experience for bands or artists trying to get into Asia. "With bands like Backstreet Boys, we've seen that you can launch a worldwide career in Asia. We are not just looking for talent. We know what's suitable for the market here and what's not. And, one of more important factors is that we can help them to get into Asia. A lot of record companies these days are only going trading; they're not really record companies. They don't know how to plan strategies to develop a project from a good song to making the singer a superstar. They all rely on the record company to do the rest."

Despite that, EEG is not in a hurry to foist its local stars on the international market. "I did that with Dadawa when I was with Warner Music, but she has a very unique sound, not a mass market one," Lee adds. "We are trying to source for talent in China. It has to be very representative of this place, yet be hip and trendy. We won't launch a copycat in the Western market."

HAND-HELD GOODS

Despite piracy levels and the advent of broadband Internet connections, which will make pirated MP3 files much faster to download, Lee and Kam are both confident that, ultimately, good music will triumph.

"Hong Kong people have a hard time to get to possess; they would prefer to hold a CD in hand," Lee explains. "I don't think illegal MP3s will be that much of a threat. It isn't much different from the days when people used to pay a record shop a few bucks to record songs on cassette tapes. What is most important is that the songs must be good."

Kam agrees. "We are certainly more hopeful about the future," he says. "The trends have been encouraging, and now the market is not just open to idol singers. In the past few years, you could see that sales were dropping because the quality of songs was too. I feel that if we put in more effort, our audience will come back." ■



Joey Yung

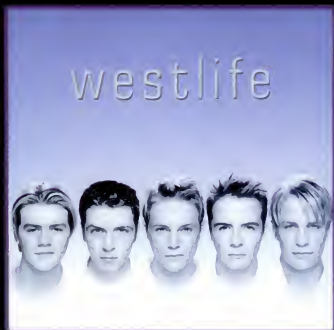
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BMG ENTERTAINMENT
ASIA PACIFIC

asia pacific

Merchants & Marketing

Mall Music, Networking And A-Midline-A-Month

News In Review

MAINTAINING DISTRIBUTION of legitimate recorded product has previously relied on a fleet of intracity contractors fighting their way through the inner-city traffic jams and haphazard ordering systems. The new year sees the launch of a warehouse joint-venture between **Warners, EMI and BMG (WEB)**, offering retailers one delivery package, with one statement on a single account for these three labels. Lau Kin Choy, establishment director for WEB, says that, although the economic downturn has almost halved volume, the service levels have gone up and more independent supply will be possible. Lau is interested in developing business-to-business trading on the Internet and is monitoring trends in e-commerce and secure-transaction facilities. Sony and Universal will operate from their own joint warehouse in Malaysia early this year, as well.

THE PHILIPPINE retail-mall conglomerate Shoemart collaborated late last year with OctoArts/EMI for a series of mall appearances featuring domestic female artist Vina Morales to promote the singer's latest album, "No Limits." Morales visited a total of four large Shoemart malls (as well as two small Manuka malls). Jun Tolentino, sales director of OctoArts/EMI, notes that Shoemart retailers with music sections decorated those areas for the events with large banners, posters and other displays. Notified of the shows, other record stores in the malls also highlighted Morales' album. In addition, OctoArts/EMI personnel sold the album near the performance stage. Says Tolentino, "We're getting a good response from the mall shows, selling around 200 to 300 units per show [near the stage]. People who buy the album get a poster of Vina and can stand in line and have it or the album autographed by her."



TOWER RECORDS SINGAPORE, throughout 2000, is organizing monthly mid-price campaigns to draw in customers. "There will be different midlines [highlighted] each month," says marketing manager Le-veena Sadanandan. "It's a way to try and entice customers to keep looking forward to our good buys. So, for instance, this month, we are promoting mid-price regional acts because of the Chinese New Year festivities." The titles will be sold at \$315.99 to 17.99, with a range of between 20 and 40 acts, sourced from different record companies. "It's a Singaporean reality that customers are conditioned to sales," says Sadanandan. "Sales just draw people into the store. Last year, our two most successful campaigns were for Blue Note releases, where samplers were given away, and the Top 100 campaign, where each album was discounted by \$54."

MAJOR KOREAN RECORD LABELS are starting to distribute newly released albums through the Internet. In October, **Doremi Records** became the first major domestic record company to establish an Internet music shop—Internet Music Delivery (www.almip3.co.kr)—and offer a newly released CD prior to its store-release date. Through this site, customers were able to order male singer Kim Gun Mo's latest effort, "Growing," two days prior to its Nov. 19 street date. Although the offer was limited to only 200 records, the CD sold out a few hours after it was first offered on the Net. "Competitors panicked to hear our intention to sell a new album by a major artist through the Net, thinking that it would hurt their sales," says Yi Seonsang, president of Internet music delivery for Doremi. "Doremi started this company as an MP3 shopping mall, but we will have a complete music mall, selling CDs and tapes, by early next year." ■



CREDITS

Billboard's Asia Pacific Quarterly was reported by Asian bureau chief Steve McClure in Tokyo; international deputy editor Thom Duffy in New York; Owen Hughes in Sydney; Winnie Chung in Hong Kong; Cho Hyun-Jin in South Korea; David Gonzalez in the Philippines; Philip Cheah in Singapore; Graeme Nesbitt in Malaysia and Gavin Phlips in Taiwan.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japan Facing End Of Royalty Collection Monopoly

Proposed Japanese Legislation Aims To Liberalize, Spur Competition In Copyright Management

BY STEVE MCCLURE

TOKYO—The Japanese government is introducing legislation to end authors' society JASRAC's (Japanese Society for Rights of Authors, Composers, and Publishers) longstanding monopoly on music copyright royalty collection and distribution.

A recent report by a subcommittee of the Cultural Affairs Agency's Copyright Council urged Japan to liberalize the copyright management business. A bill will soon be presented before the Japanese Diet (parliament) to amend the Law on Intermediary Business Concerning Copyright so

ber, says he welcomes the change. "It's a good thing for music publishers," Murakami says. "They will have the right to choose whether to collect royalties directly or ask an agency like JASRAC to do it for them, just like in the U.S."

Murakami says the end of JASRAC's monopoly and the ensu-

ing competition among rival agencies may cause JASRAC to lower the 7% commission on mechanicals that it now charges.

Page Porrazo, international affairs general manager at Fuji-pacific Music, admits it is still unclear exactly how this change will affect JASRAC. "But hopefully it will give

writers and publishers choices as to when and how to license their works, particularly in areas other than mechanical and performance uses," he says. "The importance of the copyright society should not diminish, however, and I would expect JASRAC to rise to the challenges presented by these changing times."

The change in the law is expected to lead to the establishment of new copyright management companies specializing in new media such as the Internet. In the year ending March 31, 1999, JASRAC's copyright fee collections rose 4.5% over the previous year to 98.5 billion yen (\$826.3 million).

German Rolling Stone Aids Acts

BY PAUL SEXTON

LONDON—One of the most renowned titles in music journalism is helping new acts to break down the doors to Europe's biggest music market, Germany. March 29 at the docks venue in Hamburg will mark the start of the second Rolling Stone Roadshow, headlined by one of the U.K.'s most prominent newly established acts, Hux/Virgin's Games.

The band is supported by another British act, Epic's Lightning Seeds, and Warner Music's hot Swedish property Andreas Johnson. The triple bill will play nine dates across Germany, working without an outside promoter, in an event sponsored by home entertainment E-tailer Boxman.

Further support (although not sponsorship) will come from leading independent German retailer WOM and national TV network VIVA 2; each date will also have between one and three local media partners, including radio stations and newspapers.

The Roadshow is the second such event to be staged by the German edition of Rolling Stone. It follows close on the success of the first, another nine-date outing last November and December that starred two other U.K. bands, Independent's multi-platinum Travis and London signing Gay Dad, plus U.S. representative 550 Music/Epic's Ben Folds Five.



TRAVIS



GOMEZ

Rolling Stone Germany developed the idea of a touring triple-header of emerging acts to complement its "New Voices" CD, cover-mounted on the magazine to coincide with the Roadshow. "We wanted to go from the disc to the tour, because we think these are good bands, and we want to push them

in Germany," says Yanne Balzer, project manager at Rolling Stone in Hamburg. The magazine has a certified sale of 85,000 copies and a readership of 285,000 per issue, she says.

Emma Quigley, head of International at Independent, feels positively

(Continued on page 81)

France To Push Lower VAT Rate Government To Take Advantage Of EU Presidency

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—The French government will advocate lowering the value-added tax (VAT) rates on records at a European level when it assumes the presidency of the European Union for six months on July 1. However, local labels are concerned that any such move will fall without widespread support from

other European markets.

Responding to recent requests from the music industry, French Minister of Culture Catherine Trautmann has announced that she will "make the most of the French presidency of the European Union to plead in favor of a lower VAT rate on records."

In an interview in a French regional newspaper, Trautmann says a lower VAT

(Continued on page 81)

German Music Channel Viva Targets Spain

BY HOWELL LLEWELLYN

MADRID—German music channel Viva has made Spain its top priority in international expansion plans that also take in Poland, Switzerland, and Hun-



gary, according to director of European TV operations Michael Westhoven.

Viva has linked with Spanish authors' and publishers' society SGAE, first to launch a one-hour Spanish and Latino music show in March in Germany, then to set up by late 2000/early 2001 a 24-hour Spanish-language music channel in Spain with a mix of Spanish/Latino and international repertoire, says Westhoven.

"Spain is our No. 1 international priority," he stresses. "Two factors are chiefly responsible for this: the undoubted quality of Latino music available worldwide and the fact that millions of Ger-

(Continued on page 82)



that private companies and individuals can offer services similar to JASRAC's. The Cultural Affairs Agency says the aim of the bill is to spur competition in the copyright management field.

"This will have a very, very great effect on JASRAC," notes music copyright consultant Kazuhiro Ando. "It will have a negative impact on the society."

A JASRAC spokesman says the society—which is unusual among major music copyright societies in that it collects both mechanical and performance royalties—is confident that copyright owners and publishers will still want to do business with the society, since it will be convenient for them to have JASRAC handle all their royalties collections. "We will try to do our best in the new era," the spokesman says.

Mamoru Murakami, president of leading Japanese publisher Nihon and a former JASRAC board mem-



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When I Look in Your Eyes

**BEST POP PERFORMANCE BY A
DUO OR GROUP WITH VOCAL**

**Sixpence None
the Richer**

Kiss Me

**BEST POP COLLABORATION
WITH VOCALS**

**Whitney Houston
& Mariah Carey**

When You Believe

**BEST POP INSTRUMENTAL
PERFORMANCE**

Willie Nelson

Night and Day

BEST DANCE RECORDING

Donna Summer

*I Will Go With You
(Con Te Partiro)*

**BEST TRADITIONAL
POP VOCAL**

Tony Bennett

Bennett Sings Ellington

Barry Manilow

Manilow Sings Sinatra

**BEST FEMALE ROCK VOCAL
PERFORMANCE**

Sheryl Crow

Sweet Child O' Mine

**BEST MALE ROCK VOCAL
PERFORMANCE**

Everlast

What It's Like

**BEST ROCK PERFORMANCE BY A
DUO OR GROUP WITH VOCAL**

Goo Goo Dolls

Black Balloon

Everlast

Put Your Lights On

BEST HARD ROCK PERFORMANCE

Korn

Freak on a Leash

**BEST FEMALE R&B VOCAL
PERFORMANCE**

Whitney Houston

It's Not Right But It's Okay

**BEST MALE R&B VOCAL
PERFORMANCE**

Maxwell

Fortunate

Tyrese

Sweet Lady

Barry White

Staying Power

**BEST R&B PERFORMANCE BY A
DUO OR GROUP WITH VOCAL**

Eric Benet

Spend My Life With You

Aretha Franklin

Don't Waste Your Time

Whitney Houston

Heartbreak Hotel

BEST R&B SONG

Lauryn Hill, songwriter

All That I Can Say

BEST R&B ALBUM

Whitney Houston

My Love Is Your Love

Brian McKnight

Back At One

**BEST TRADITIONAL R&B VOCAL
PERFORMANCE**

The Neville Brothers

Valence Street

Smokey Robinson

Intimate

Barry White

Staying Power

BEST RAP SOLO PERFORMANCE

Busta Rhymes

Gimme Some More

Eminem

My Name Is

Q-Tip

Vibrant Thing

**BEST RAP PERFORMANCE BY A
DUO OR GROUP**

Busta Rhymes

What's It Gonna Be

Eminem

Guilty Conscience

The Roots featuring

Erykah Badhu

You Got Me

BEST RAP ALBUM

Busta Rhymes

*E.L.E. (Extinction Level Event -
The Final World Front)*

Missy

"Misdemeanor"

Elliot

Da Real World

Eminem

The Slim Shady LP

The Roots

Things Fall Apart

BEST MALE COUNTRY VOCAL PERFORMANCE

Vince Gill

Don't Come Cryin' to Me

BEST COUNTRY PERFORMANCE BY DUO OR GROUP WITH VOCAL

Diamond Rio

Unbelievable

Lonestar

Amazed

BEST COUNTRY COLLABORATION WITH VOCALS

Asleep at the Wheel

featuring

Willie Nelson

Going Away Party

Asleep at the Wheel

Roly Poly

Clint Black

When I Said I Do

Linda Ronstadt & Dolly Parton

After the Gold Rush

BEST COUNTRY ALBUM

Asleep at the Wheel

Ride With Bob

Linda Ronstadt & Dolly Parton

Trio II

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Asleep at the Wheel

with Vince Gill & Steve Wariner

Bob's Breakdown

Marty Stuart

Mr. John Henry, Steel Driving Man

Marty Stuart

The Greatest Love of All

Steve Wariner

The Harry Shuffle

BEST COUNTRY SONG

Steve Wariner

Two Teardrops

BEST NEW AGE ALBUM

George Winston

Plains

BEST JAZZ VOCAL PERFORMANCE

Diana Krall

When I Look In Your Eyes



BEST ROCK GOSPEL ALBUM

Audio Adrenaline

Underdog

BEST POP/CONTEMPORARY GOSPEL

Andrae Crouch

The Gift of Christmas

BEST SOUTHERN, COUNTRY OR BLUEGRASS GOSPEL ALBUM

Glen Campbell

A Glen Campbell Christmas

Roy Clark

Roy Clark Sings & Plays Gospel Greats

BEST CONTEMPORARY SOUL GOSPEL ALBUM

CeCe Winans

His Gift

BEST LATIN POP PERFORMANCE

Luis Miguel

Amarte es un Placer

Jaci Velasquez

Llegar A Ti

BEST CONTEMPORARY FOLK ALBUM

Linda Ronstadt

Western Wall - The Tucson Sessions

BEST REGGAE ALBUM

Steel Pulse

Living Legacy

BEST MUSICAL ALBUM FOR CHILDREN

Mannheim Steamroller

Mannheim Steamroller Meets the Mouse

BEST SPOKEN WORD ALBUM FOR CHILDREN

Kate Winslet

Listen to the Storyteller

BEST SPOKEN COMEDY ALBUM

Carl Reiner

"How Paul Robeson Saved My Life" and Other Mostly Happy Stories

BEST RECORDING PACKAGE

Ray Benson

Ride With Bob

BEST HISTORICAL ALBUM

Ray Charles

The Complete Country and Western Records (1959-1986)

BEST SHORT FORM MUSIC VIDEO

Lauryl Hill

Everything is Everything

Korn

Freak on a Leash

Brian McKnight

Back At One

Paul Hunter, director

Unpretty

BEST LONG FORM MUSIC VIDEO

Asleep at the Wheel

The Making of "Ride With Bob"

LIFETIME ACHIEVEMENT WINNERS

Harry Belafonte

Willie Nelson

HITS OF THE WORLD CONTINUED

EUROCHART (APRIL 1990)

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 (SWITZ) 65
2	2	BORN TO MAKE YOU HAPPY BRITNEY SPEARS (USA) 65
3	5	SEX BOMB TOM JONES FEATURING MOUSSE T. (JAMAICA) 65
4	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (USA) 65
5	NEW	ADELANTE SASH (GER) 65
6	NEW	SHOW ME THE MEANING OF BEING LONGELY BACKSTREET BOYS (USA) 65
7	NEW	NOTHING ELSE MATTERS METALLICA (USA) 65
8	NEW	RISE GABRIELLE (GER) 65
9	NEW	SHARMA THAM COME ON OVER MESSIAH (USA) 65
10	6	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA (FRANCE) 65
11	NEW	ALBUMS
1	1	SANTANA SUPERNATURAL (USA) 65
2	2	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
3	NEW	ENIGMA THE SCREEN SHOWN IN THE MIRROR (GERMANY) 65
4	4	THE CORPUS MITS UNLIGNED (USA) 65
5	5	THE CORPUS MITS UNLIGNED (USA) 65
6	6	THE CORPUS MITS UNLIGNED (USA) 65
7	7	THE CORPUS MITS UNLIGNED (USA) 65
8	8	THE CORPUS MITS UNLIGNED (USA) 65
9	9	THE CORPUS MITS UNLIGNED (USA) 65
10	10	THE CORPUS MITS UNLIGNED (USA) 65

MALAYSIA (RIM) Q1/25/90

THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL VICTOR GOODBYE (USA) 65
2	2	WESTLIFE WESTLIFE (USA) 65
3	3	VARIOUS ARTISTS BEST 2000 MUSIC (MALAYSIA) 65
4	4	SITI NORHAZILA SAKHUMA (MALAYSIA) 65
5	5	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 2 (MALAYSIA) 65
6	6	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
7	7	KINU FORMULA LUKASIK (MALAYSIA) 65
8	NEW	NICHOLAS TSE BEST WANTED (HONG KONG) 65
9	NEW	ZHANG HUI MEI BEST OF 1996-2000 (HONG KONG) 65
10	NEW	ALEX TO BE MY SIDE FOREVER (KOREA) 65

IRELAND (IRMA) Chart-Track Q1/25/90

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GO LET IT OUT OASIS (IRELAND) 65
2	1	SELENIE DELERUM (IRELAND) 65
3	2	RISE GABRIELLE (IRELAND) 65
4	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS (USA) 65
5	NEW	MOVE YOUR BODY EIFFEL 65 (IRELAND) 65
6	NEW	THE GREAT BEYOND R.E.M. (IRELAND) 65
7	4	KISS WHEN THE SUN DON'T SHINE VENGABOYS (IRELAND) 65
8	3	TEAL MY SUNSHINE LEM COLUMBA (IRELAND) 65
9	6	BACK IN MY LIFE ALEX DELCAY VENGABOYS (IRELAND) 65
10	5	I HAVE A DREAM/DREAMS IN THE SUN WESTLIFE (IRELAND) 65
11	NEW	ALBUMS
1	1	DAVID GIGI WHITE LADDER (IRELAND) 65
2	2	TRAVIS THE MAN WHO (IRELAND) 65
3	3	R.E.M. AUTOMATIC FOR THE PEOPLE (IRELAND) 65
4	NEW	MORY PLAY (IRELAND) 65
5	NEW	NACRY GRAY ON HOW LIFE IS (IRELAND) 65
6	NEW	SHARMA THAM COME ON OVER MESSIAH (USA) 65
7	NEW	THE CORPUS MITS UNLIGNED (USA) 65
8	NEW	RED HOT CHILI PEPPERS CALIFORNICATION (USA) 65
9	NEW	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
10	NEW	WESTLIFE WESTLIFE (USA) 65

AUSTRIA (Austrian IFPI/Media Top 40) Q2/04/90

THIS WEEK	LAST WEEK	SINGLES
1	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DI DUTTO (AUS) 65
2	1	JOHN MAYER (AUS) 65
3	NEW	MOVE YOUR BODY EIFFEL 65 (AUS) 65
4	NEW	I TRY KACY GRAY (AUS) 65
5	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T. (JAMAICA) 65
6	NEW	NOTHING ELSE MATTERS METALLICA (USA) 65
7	NEW	INGENIEUR INGENIEUR INGENIEUR (AUS) 65
8	NEW	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
9	NEW	FOREVER UNDER (AUS) 65
10	NEW	MY HEART GOES BOOM (AUS) 65
11	NEW	ALBUMS
1	1	HINI RAZOVIDLA ROMANCE (AUS) 65
2	2	THE CORPUS MITS UNLIGNED (USA) 65
3	3	TEENS ARE HERE (AUS) 65
4	4	TOM JONES RELOADED (AUS) 65
5	5	SANTANA SUPERNATURAL (USA) 65
6	6	NACRY GRAY ON HOW LIFE IS (AUS) 65
7	7	METALLICA SNAKE (AUS) 65
8	8	SOUNDTRACK POKEMON (AUS) 65
9	9	MORY PLAY (AUS) 65
10	10	BRYAN ADAMS THE BEST OF ME (AUS) 65

SPAIN (APRIL/MAY 1990) Q2/05/90

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CARTON HEROES AQUA (JAMAICA) 65
2	3	SEX BOMB TOM JONES FEATURING MOUSSE T. (JAMAICA) 65
3	1	WHAT A GIRL WANTS CHRISTINA AGUILERA (USA) 65
4	2	CEST LA VIE AGE OF AGE POLINA JORDAN (AUS) 65
5	NEW	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
6	4	SHOW ME THE MEANING OF BEING LONGELY BACKSTREET BOYS (USA) 65
7	NEW	CEST LA VIE AGE OF AGE POLINA JORDAN (AUS) 65
8	NEW	ANT NAD MOUNTAIN HUNG ENDUAM MAYNIN KEY (AUS) 65
9	NEW	PONDEROS DE AQUINO MARCELA MORENO (AUS) 65
10	NEW	MY FEELING JUNIOR JACI BLANCO (AUS) 65
11	NEW	ALBUMS
1	1	TAMARA GRACIAS (AUS) 65
2	2	SANTANA SUPERNATURAL (USA) 65
3	3	TOM JONES RELOADED (AUS) 65
4	4	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
5	5	MUSICA ROSA LO MEJOR DE ROSA (AUS) 65
6	6	MARCELA MORENO (AUS) 65
7	7	LAZUN UN MAR DE CONFIANZA (AUS) 65
8	8	ENRIQUE ILLASQUE ENRIQUE (AUS) 65
9	9	JUAN UN MAR DE CONFIANZA (AUS) 65
10	10	MILKI A MI NINGUN DE 30 ANOS (AUS) 65

HONG KONG (IFPI Hong Kong Chart) Q1/30/90

THIS WEEK	LAST WEEK	ALBUMS
1	2	MAN CHENG (HONG KONG) 65
2	1	JACKY CHUNG JACKY CHUNG (HONG KONG) 65
3	3	GIGI LEUNG GIGI LEUNG (HONG KONG) 65
4	4	JOEY YUNG JOEY YUNG (HONG KONG) 65
5	5	NICHOLAS TSE BEST WANTED (HONG KONG) 65
6	NEW	HONG YING NEW BODY (HONG KONG) 65
7	NEW	ANDY HUI BELIEVE IN LOVE (HONG KONG) 65
8	NEW	HELY CHEN CHEN OF LOVE (HONG KONG) 65
9	NEW	SAMMI CHENG THANK YOU... NEW SONGS & GREATEST HITS (HONG KONG) 65
10	NEW	LOUIS KAO MOVING ON (HONG KONG) 65

BELGIUM/FLANDERS (Phonair) Q2/18/90

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BAD TOUCH BLOODHOUND GANG (BELGIUM) 65
2	2	WONDERE REX LEVELSUN/2000 POLYGRAM (BELGIUM) 65
3	3	NOTHING ELSE MATTERS METALLICA (USA) 65
4	4	SHOW ME THE MEANING OF BEING LONGELY BACKSTREET BOYS (USA) 65
5	5	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (USA) 65
6	6	PICK THE MILLENNIUM SCOOTER (BELGIUM) 65
7	7	CARTON HEROES AQUA (JAMAICA) 65
8	8	WHAT A GIRL WANTS CHRISTINA AGUILERA (USA) 65
9	9	SATISFY YOU PUFFY DADY (BELGIUM) 65
10	10	BORN TO MAKE YOU HAPPY BRITNEY SPEARS (USA) 65
11	NEW	ALBUMS
1	1	MARCO BORISATO L'UOMO IN DUELLA (BELGIUM) 65
2	2	THE CORPUS MITS UNLIGNED (USA) 65
3	3	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
4	4	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
5	5	R. KELLY R. KELLY (USA) 65
6	6	K. FIELDS K. FIELDS (USA) 65
7	7	SHARMA THAM COME ON OVER MESSIAH (USA) 65
8	8	ALEXE REX TOLLUCURS MICHAEL (AUS) 65
9	9	HELMUT LOTT OUT OF AFRICA (AUS) 65
10	10	BRITNEY SPEARS - BARRY ONE MORE TIME (JAMAICA) 65

SWITZERLAND (Media Control Switzerland) Q2/20/90

THIS WEEK	LAST WEEK	SINGLES
1	2	SEX BOMB TOM JONES FEATURING MOUSSE T. (JAMAICA) 65
2	1	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
3	3	SHOW ME THE MEANING OF BEING LONGELY BACKSTREET BOYS (USA) 65
4	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY (USA) 65
5	5	NOTHING ELSE MATTERS METALLICA (USA) 65
6	6	BORN TO MAKE YOU HAPPY BRITNEY SPEARS (USA) 65
7	7	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
8	8	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
9	9	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
10	10	WHY DOES MY HEART FEEL SO BAD? MORY (AUS) 65
11	NEW	ALBUMS
1	1	SANTANA SUPERNATURAL (USA) 65
2	2	POLD HOFER ALFONSO SCHIMMERBRAND (AUS) 65
3	3	MARILYN (AUS) 65
4	4	CELINE DION ALL THE WAY... A DECADE OF SONGS (CANADA) 65
5	5	THE CORPUS MITS UNLIGNED (USA) 65
6	6	ENIGMA THE SCREEN SHOWN IN THE MIRROR (GERMANY) 65
7	7	METALLICA SNAKE (AUS) 65
8	8	TOM JONES RELOADED (AUS) 65
9	9	ENRIQUE ILLASQUE ENRIQUE (AUS) 65
10	10	HINI RAZOVIDLA ROMANCE (AUS) 65
11	11	SHARMA THAM COME ON OVER MESSIAH (USA) 65

GLOBAL MUSIC

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

IT TOOK AQUA just 48 hours to go quadruple-platinum in Denmark (40,000 units sold) for "Carton Heroes," released Jan. 31. By the first week, the single had not only topped the sales chart but also had No. 1 slots on the dance, airplay, and club charts. The first release from upcoming album "Aquarius," the single also logged the top rung on charts in Norway and Italy, No. 2 in Sweden, and No. 9 in Finland. Universal export manager Mette Birch Mortensen said the company had shipped half a million units, including 170,000 to the U.K. For Feb. 14 release, "Aquarius" will go to retail Feb. 28 around most of the globe and March 21 in the U.S.

CHARLES FERRO

BELGRADE, SERBIA-BASED independent station Radio B82 had planned to celebrate its 10th anniversary last year with the album "Step Further Two Steps Beyond." Then, during the NATO bombing of Serbia, the government took over the station, and the celebrations had to be postponed. Now the station is broadcasting again under a new name, B292, and the album has been belatedly released. It features new bands Eva Braun, Playboy, Popcycle, Eyesburn, and Barbeli reworking Croatian and Serbian hits from the '60s, regarded as the golden era of Yugoslavian rock. The album is also part of a marked improvement in cultural relations between Serbia and Croatia. Singer/composer Alka Vuica recently became the first Croatian performer to appear in Belgrade in many years, and Serbian rock singer Rambo Amadeus is touring Croatia this month.

PETAR JANJATOVIC

SONY MUSIC SPAIN'S Columbia division has signed 17-year-old Malú, niece of top flamenco guitarist Paco de Lucía. She was 15 when she recorded her debut album, "Aprendiz" (Novice), for the small indie label Pep's Records. "Aprendiz" spent 60 weeks on the charts and sold 300,000 units, says Columbia managing director Radí López. Her follow-up, "Gambiarra" (You Will Change), is double-platinum (200,000 units sold) after 12 weeks in the charts.

López says Columbia has rights to the album outside Spain and will promote the album in Latin America, starting with Mexico, Argentina, and Chile. Malú will record her third album late this year. Despite her family link, she says, "I am attracted to many music forms, but I do not

dare touch flamenco. I sing it at home with the family but not well enough to dedicate myself to it." Pictured are Malú flanked by Sony Music Spain president Claudio Conde, left, and Pep's director Pepe Barroso. HOWELL LEWELLYN

"DANCING IN THE MOONLIGHT" conjures up memories of a pair of 1970s hits. But it's not Thin Lizzy's 1977 song that's back on U.K. radio but Jack Harvest's No. 13 U.S. pop hit from late 1972. The new version of the radio-friendly tune is the third single release by Toploader, a five-piece band



TOPLoader

from Eastbourne, U.K., signed to Sony S2. Released on Feb. 21, the song looks set to improve significantly on the act's 1999 releases "Achilles Heel" and "Let The People Know," which only made the top 75. The new single was produced by George Drakoulis (Beastie Boys, Black Crowes), but overall production on Toploader's debut album, "Onka's Big Moka," out March 13, was handled by Dave Eringa (Manic Street Preachers). The band starts its headlining tour March 28.

PUL SEXTON

THE BOMFUNK MC'S have broken new ground for Finnish dance music. After rising to No. 1 on the Finnish chart last summer, their single "Freestyle" has hit No. 1 in Sweden, where it has sold more than 60,000 copies. The single went to No. 2 in Norway, No. 6 in Denmark, and No. 9 in Estonia. The group's debut album, "In Stereo," is currently No. 6 in Sweden. In Finland the album has sold 94,000 units, staying on the album chart for 35 weeks. "The album was No. 1 for seven weeks last summer and two weeks again after Christmas," says Sony Finland product manager Marko Alanko. The set is scheduled for imminent Dutch, Norwegian, and German release March 3. "Freestyle" is also due for U.K. release with a new video, according to Alanko.

JONATHAN MANDER

FOR THE RECORD: Lara Fabian's first English-language album has been a priority for Sony Music from the outset, contrary to a previous report (Global Music Pulse, Billboard, Feb. 12). It has been issued in France, Belgium, Holland, Switzerland, and Canada; it ships to other European markets in March, followed by the U.S., Latin America, and Australia in May and Asia in June.

Canada's Tidemark Plans Expansion

BY LARRY LOBLANC

TORONTO—Tidemark Music & Distribution, the largest distributor of domestic music in Canada's Atlantic provinces, is seeking to take a leading role in developing key local acts from those areas nationally.

On March 1, Tidemark's founder, lawyer/manager Chip Sutherland, will switch from his current role as president to become CEO at the 3-year-old distributor. At the same time, artist manager Sheri Jones will come aboard as president. Headquartered in Halifax, Nova Scotia, Tidemark also has an office in St. John's, New-

foundland.

In a further move, Mike Greatorex, head of national sales at Perimeter Records, a Halifax-based label operated by Sutherland, will assume the same position at Tidemark. Tidemark will now nationally distribute Perimeter, previously handled by Universal Music Canada. During its first year of operation, Perimeter Record has issued albums by the Rheostatics, Graneli, Tim Thorney, and Cassandra Vieil.

Jones has been a leading figure in reawakening interest in Canada's East Coast musical scene for more than a decade. Jones & Co.,

the management firm she operates with partner Wayne O'Connor, piloted the Canadian breakthroughs in the '90s of Cape Breton fiddler Ashley MacIsaac and Gaelic songstress Mary Jane Lamont.

"Sheri is the most valuable resource in the Maritimes (Newfoundland, Nova Scotia, New Brunswick, and Prince Edward Island) for musicians," says Sutherland. "Anybody who calls her for advice, she gives it to them. I want her now to be that resource for Tidemark. I'm paying her to be Sheri Jones, while she keeps doing everything else she's doing."

James Jones, "How often do you get that kind of offer? It's a great situation. I believe in the company, and (Continued on next page)



Mac Of The Year. U.K. writer/producer Steve Mac was honored as pop producer of the year Feb. 7 in London by trade group the Music Producers' Guild (MPG, formerly known as the Pro). Mac produced, mixed, or co-wrote hits No. 1 and three No. 2 singles in the U.K. during 1999. He is managed by David Howells and Nicki L'Arry at Darrah Music and is published through his own company, Rokstone Music, administered by Universal Music (for the world excluding the U.S.) and Windup (U.S.). Shown, from left, are L'Arry, Howells, Mac, and MPG chairman Nicky Graham.

Murphy Warns Oz To Modify New Copyright Legislation

BY OWEN HUGHES

SYDNEY—Fear about loopholes in impending Australian copyright legislation has led one of the leading figures in U.S. music publishing to urge the country's government to look again at the new proposals.

Edward Murphy, chief executive of U.S. organizations the National Music Publishers' Assn. and the Harry Fox Agency, is calling on the Australian government to bring its proposed legislation updating the country's copyright laws into line with international standards.

His fears about the effectiveness of the new law emerged following a Feb. 7 meeting (Billboard/Buffett, Feb. 15) in Sydney with local bodies the Australian Performing Rights Assn. (APRA) and the Australasian Mechanical Copyright Owners Society.

The three parties are concerned that the Digital Agenda Bill, which updates Australia's 1968 Copyright Act, has loopholes in its provisions against circumvention. Murphy is worried the bill will allow exemptions for temporary copies. The three also believe it

is not clear where an Internet service provider's liabilities start and finish in the issue of copyright protection.

"We are recommending that the government modify the current bill to make it compliant with the U.S. and international standards," Murphy says.

APRA's director of broadcast and licensing, Richard Mallett, says, "At the moment, people can get away without paying copyright fees." He adds, "Australia is not compliant, and it is about time that changed."

The Australian Recording Industry Assn. (ARIA) has had the Digital Agenda Bill on its agenda since 1993, although the first draft was not released until March 1999. Since then, a House of Representatives committee has been studying submissions to the bill, including those from ARIA and APRA.

At the moment, the committee was told by the International Intellectual Property Assn. that the proposals would fall short of Australia's obligations under the existing World Intellectual Property Organization treaties.

Sony Music Japan Starts 'Corporate Executive' System

BY STEVE MCCLURE

TOKYO—Sony Music Entertainment Japan (SMEJ) has introduced a new "corporate executive" system to speed up decision-making and clarify management responsibilities.

In switching over to the new system, SMEJ has cut back its board of directors from 19 members to four. Ten of the former directors now have the title of corporate executive, with responsibility for overseeing specific aspects of the company's activities, including individual labels or projects such as Sony's hit music online music download site. The five other former board members are either retiring or moving to new positions within the SMEJ group.

As part of the revamp, SMEJ president Shigeo Maruyama will now have the additional title of CEO. "It's a more 'American-style' system," says one industry observer.

Joining the downsized SMEJ board is Teruhisa Tokumasa, CFO of Sony Inc. His appointment is seen as a sign of the parent company's desire to keep a close watch on SMEJ, which at the beginning of this year became a wholly owned Sony Corp. subsidiary and was de-listed from the Tokyo Stock Exchange after a string of lackluster earnings reports.

Meanwhile, SMEJ insiders say the label is switching to a performance-based payment system for its staff. In contrast to the current seniority-based system—still the norm in Japan—SMEJ employees' pay will be subject to an annual review based on results instead of the length of time they've worked for the company.

"A good goal to be 'survival of the fittest,'" says an SMEJ source.

A SMEJ spokesman says that the new system is being introduced gradually and that the company does not plan to make an official announcement of the change.

newslines...

MTV IS TO LAUNCH three digital special-interest channels—MTV Base, MTV Extra, and VH1 Classics—in Germany's North Rhine-Westphalia region. MTV Base will be club-oriented; MTV Extra will play hits from the MTV playlist with a special focus on rock, alternative, hip-hop, and dance; and VH1 Classics will primarily comprise rock and pop milestones from the last three decades. MTV Central Europe also announced it has agreed to a new two-year contract with managing director Christiane von Salm. Zu Salm, who took over the management of MTV and VH1 for Central Europe (Germany, Switzerland, Austria) in April 1998, will be responsible for launching the new digital channels and developing an exclusive channel for German pay-TV platform Premiere.



WOLFGANG SHABR

FRENCH INDIE LABEL NAÏVE has appointed Marie Audigier head of national promotion, overseeing its local A&R and marketing. Audigier, a former recording artist, was formerly director of indie label Crypsis France. She replaces Olivier Lebeau, who joined Internet company Virgin MP3.com in January. Naïve managing director Frédéric Rebet says Audigier has "great experience in artist management and in indie culture, two precious assets for Naïve." Audigier will continue to manage Virgin artist Jean-Louis Murat. In other changes, head of business affairs Irène Braun adds a new role as director of international, charged with developing international licenses and distribution. Former Billboard/M&A Media correspondent Nelli Bouton joins as director of communications and new media. Naïve was founded in 1988; its turnover in 1999 was 75 million francs (\$7.1 million).

EMMANUEL LÉGRAND

EIGHT OF SPAIN'S LEADING female singers have met with Spanish Prime Minister José María Aznar—and separately with his socialist challenger in the forthcoming March 12 general election, Joaquín Almunia—to protest the alarming increase in domestic violence this year. Among the stars were current album chart-topper Tamara, new Sony Colombia Spain signing Mal, Marta and Mariola of the best-selling Elba Salsa Sals, and Aurora Beltrán, vocalist in Tabares Zarzita. The artists presented an eight-page paper demanding better protection for women following 12 women's deaths at the hands of their male partners this year and 43 similar incidents last year.

HOWELL LLEWELYN

MUSIC DOWNLOAD SITE DEO.COM—launched last October by Sweden's MNW Records Group (Billboard, Oct. 23, 1999)—is claiming to be the first music site to offer a secure payment method using new technology that charges via a customer's mobile phone, electricity or cable TV bill rather than by credit card. The technology, Jaldia, was developed by EHTT, a joint venture between telecommunications firm Ericsson and computer manufacturer Hewlett-Packard.

SAM ANDREWS

MASAKO SAITO has been named president of EMI Music Publishing Japan. Saito, president of Toshiba-EMI since 1997 and widely expected to oversee the proposed combined Warner/EMI operation in Japan, will continue to head the label. The publisher's previous president, Namihiko Sasaki, resigned in mid-1999. Since October, the publisher's business in Japan has been managed by FujiPac Music, part of the deal in which FujiPac parent Fujisankei Communications sold Los Angeles-based Windup Pacific to EMI Music. Joining the board of EMI Music Publishing Japan are Makoto Kumai, director of the EMI division, Junji Nakamura, managing director of Virgin; and Satoshi Kikuchi, director of finance and general affairs.

STEVE MCCLURE

HMV MEDIA GROUP has linked with Canadian phone company Bell Mobility to make content from the bmv.com Web site available in Canada via Internet-access mobile phones. The deal would give Bell Mobility users access to limited information on the most popular music titles, artists, and prices, plus contact and location details for HMV stores. Online ordering from a mobile phone is in development, says HMV E-commerce and information technology director Duncan Bell. HMV will look to secure similar deals in Australia, Japan, and the U.K. later this year.

SAM ANDREWS

PETE MACKLIN, GM of the Demon Records and Westside label groups owned by U.K. retail group Kingfisher, has announced his resignation after 16 years at Demon. The labels are part of the audio operation of Kingfisher subsidiary VCL. MacKlin was sales and marketing director at Demon—home at various times to Chris Costello, Neil Young, and others—since 1982. In 1988, he became GM of Demon/Westside when the two labels were restructured by VCL. MacKlin is reported to be joining fellow indie veteran Andrew Lauder (who founded the Radar, Silvertone, and This Way Up labels) at a new imprint, Evangeline.

TOM FERGUSON

Culture 2000 Budget Oisappoints

European Music Industry Criticizes Financial Allocation For Music

BY EMMANUEL LEGRAND

BRUSSELS—Leading voices in the European music industry have expressed their disappointment at the modest budget allocated to music-related initiatives in the Culture 2000 plan, adopted by the European Commission Feb. 2.

Culture 2000 is the first framework program in support of culture set up by the European Union (EU). It "entails rationalizing and strengthening the effectiveness of cultural cooperation actions within a single financial and programming instrument for the period 2000-2004," according to the European Commission, the EU's governing body.

According to former European Commissioner for Culture Marcelino Oreja, who spearheaded the development of Culture 2000, the program aims "to strengthen cooperation between Europeans on a cultural level" while respecting and promoting cultural diversity. "About \$167 million has been allocated under Culture 2000 to 55 different projects, ranging from theater to exhibitions and heritage sites. However, only a small proportion of that will fund musical activities, mostly in the classical sector.

Jean-François Michel, secretary general of music industry-funded, Brussels-based lobbying organization European Music Union (EMU), says the financial allocation is "ridiculously low." He adds that "contemporary music is absolutely not taken into consideration."

The EMU board members were reportedly particularly taken

aback when Viviane Reding, the European commissioner in charge of education, audiovisual, and culture, under whose aegis Culture 2000 now falls, failed to attend an EMU board meeting to which she had been invited during the M-DEM trade show in last month in

Cannes.

The EMU board subsequently expressed its concerns about the way the commission treats music in general and especially "musical genres that appeal to youth" in a letter sent to Reding at the end of

(Continued on page 83)



Ford Memories. BMJ writer Stearns Egan, signed to Shanachie Records as a solo artist and as a member of Irish/American roots act Solas, collects a special award marking global sales in excess of 2 million for his composition "I Will Remember You." The song, with lyrics by Sarah McLachlan, has twice been a Billboard Hot 100 hit for McLachlan, in 1995 and 1999. The presentation took place at London's Theatre Royal, Drury Lane, where Egan is musical director of the show "Dancing On Dangerous Ground." The production transfers March 5 to New York's Radio City Music Hall. Shown, from left, are Alison Smith, VP of performing rights, BMJ; Mary Jo Mennella, senior VP/GM, music publishing, at Fox Music Inc.; Egan; and Phil Graham, VP of European writer/publisher relations at BMJ.

CANADA'S TIDEMARK PLANS EXPANSION

(Continued from preceding page)

with all the consolidations of the major labels happening. I believe that such a [regional-minded] distributor is needed now more than ever."

Jones is moving national distribution of her turtle-musk label—a division of Jones & Co.—to Tidemark from Universal. Turtle-musk's roster consists of Lamond and noted producer/artist Giorgio Sampson.

While Tidemark, with a full-time staff of nine, has sold to retailers nationally since its inception, its sales thrust has primarily been Atlantic Canada and will remain so. Sutherland says Tidemark is set to add two full-time staffers in Halifax and will embark on a "two- or three-person" office in Toronto by fall.

Tidemark's expansion, says Sutherland, is intended to both build on the company's local successes and retain those key acts while they seek national audiences. "Of the 100 local bands we have, maybe only 15 need a real national push," he says. "Even then, 80% of their sales are still going to be regional. We're just a boutique (distributor), and we're going to stay that way."

While multinationals and a newly established national distributor, Oasis Entertainment Inc., are not enthused about the bulk of traditional and folk-styled music that Tidemark handles, Sutherland says they have shown

interest in acquiring such Tidemark-distributed successes as the Ennis Sisters, the Fables, Kilt, and Celtic Connection. Each has sold about 25,000 to 30,000 units of individual albums, primarily in Atlantic Canada.

"These acts make \$9 [Canadian dollars, \$6.18 U.S.] a record, sell 30,000 records regionally, and they now want to go a step further," says Tidemark VP of sales Shelley Nordstrom.

"I don't want acts like the Ennis Sisters and the Fables going to another distributor," says Sutherland. "These acts now want to try playing in Toronto and in Calgary [Alberta] and don't want to get another distributor to support them. They want us to do a better job distributing their records nationally. We are strong enough now that we can take this step forward."

"We're going to have a sales force which will be more of a grunt force, and Shelley is going to work nationally on priority titles," he says.

While neither party will confirm details, an agreement is now being brokered between Sutherland and Randy Lennox, president of Universal Music Canada, by which Tidemark-distributed acts exceeding sales of 20,000-25,000 will be nationally distributed by Universal.

Spain's SGAE Wants CD-R Tax To Counter Web Piracy

BY HOWELL LLEWELLYN

MADRID—Spain's authors and publishers society, SGAE, has called for the introduction of an "authors' rights compensation tax" to be levied on blank CDs to counter growing Internet piracy.

SGAE's anti-piracy department calculates that last year 42 million copies (84 million world) of illegal records were sold in the country, or nearly 1% of the 450.7 million euros (\$443.8 million) generated by all sound carrier sales.

Juan Palomino, SGAE director of mechanical reproduction, said that in 1999 CD-R sales in Spain reached the record figure of 40 million discs. A report commissioned by SGAE from Alf-Madrid Brown, the Anglo-Spanish company that publishes Spain's official sales charts, says between 75%-85% of these were used to record downloaded music.

Palomino revealed the figures at a one-day Madrid round-table Feb. 9 organized with the Civil Guard. Spain's police force—titled "The Civil Guard And The Protection Of Intellectual Property." He said SGAE wanted CD-Rs to have a similar tax to that currently imposed on blank audio and video cassettes (17 cents) and 500 pesetas (29 cents) per recordable hour.

"On that basis," said Palomino, "we demand that a tax of 37 pesetas

[21 cents] per recordable hour be charged on a typical 650 megabyte/74-minute blank CD. The nonexistent of this authors' rights compensation tax for CD-Rs amounts to a legal loophole benefiting the often highly organized criminal gangs that are behind the sale of illegal CDs."

Palomino added that "CD manufacturers refuse to budge on this matter, arguing that these discs are not necessarily used to record music. But the reality is that a great deal of music is already being downloaded onto these discs." He pointed out that if a CD-R owner uses the MP3 format to download, the recordable capacity increases to 800 minutes.

Palomino had earlier claimed that music piracy in Spain in 1999 had meant "a loss of 60 million pesetas [\$355,000] by way of authors' rights, in spite of the enormous cost that we at SGAE exercise against piracy, and the great cooperation of the Civil Guard."

He said that thanks to this armed corps, dozens of anti-piracy raids had been carried out during 1999.

Palomino said SGAE's efforts would now center on new stores specializing in copying and selling CD-Rs. "These establishments are completely illegal, and they offer the product you ask for for little more than 500 pesetas [\$2.51]."

Sutherland doesn't say, but he may be referring to the release of the compilation "Until Now" by Tidemark in 1997. Cape Breton traditional-music group the Barra MacNeils moved to Toronto-based Oasis Entertainment when it opened last year.

"Tidemark was primarily in Atlantic Canada," explains Barra MacNeils manager Phil Dubinsky, who also handles Tidemark-distributed traditional-music band Slainte Mhuir, and folk-rockers Dredlocks.

Dubinsky says, "For the Barras, we traded in a regional distributor for a full-service national distributor. Tidemark then could sell on demand to national accounts but didn't have a sales force working nationally. Tidemark recently put out [the self-titled album by] Slainte Mhuir regionally. We're looking to do something with it nationally. Distribution might be with Tidemark or with Oasis."

Genre music isolated from the mainstream music industry, the individualistic Atlantic region with a population of less than 2 million has been contributing to Canada's musical culture for decades. However, artists here have been restricted by lack of access to established labels or even stable local distribution.

Sutherland says Tidemark began in 1997, held together by "duct tape and twine." He adds, "I'm not going

to disclose numbers, but we've made money every year, and our artists are paid. About 60% of our business is with nontraditional retail."

"Tidemark doesn't have much competition in the Atlantic region," says Andy McDonald, indie buyer at the Sun the Record Man store in downtown Halifax. "We do very well with Tidemark-distributed acts like the Fables, the Ennis Sisters, Slainte Mhuir, Kilt, and Ian James."

Andy James, Cape Breton's Shelley have done a great job with the company so far. When we set up turtle-musk, we went with A&M Records in Canada for distribution because it was a small operation with our kind of people. Then A&M disappeared into Universal. Now Tidemark feels to us like A&M used to."

Sutherland is an unlikely figure to be the key exponent of Atlantic Canadian music. Growing up in Belleville, Ontario, he came east in 1985 to study law at Dalhousie University in Halifax. Following graduation in 1988, he performed with the folk-based group Blackpool. Having specialized in education law, he moved into entertainment law. In 1989 when Blackpool landed a record deal with MCA-distributed Justin Entertainment. His first steps into artist management came with Sloan and the Rankins in the early '90s.



Carlos Goes Greek. In London during his current global promotional tour supporting his multi-Grammy-nominated album "Supernatural," Arista artist Carlos Santana picked up a gold album recognizing sales of 15,000 units in Greece for the set. Shown, from left, are Richard Griffiths, chairman of BMG UK, and Ireland and executive VP of continental, Santana; and Panos Theofanis, managing director of BMG Greece.



Martell Foundation's Family Day. The T.J. Martell Foundation recently held its first Family Day at New York's Chelsea Piers. The foundation honored Gary Casson, executive VP of Elektra Entertainment, and his family at the event. Participants enjoyed a day of games, food, and prizes. The event raised more than \$130,000 for cancer, leukemia, and AIDS research. Shown, from left, are Casson's wife, Rhonda Casson; Lou Vaccarilli, VP of production and manufacturing and chief procurement officer for BMG Entertainment; Gary and Casson children; Tony Martell, senior VP/GM of Apple Associated Labels and foundation chairman; and Michael Reinert, senior VP of business affairs for Universal Records.

GOOD WORKS

SAFE SEX: drDrew.com is giving away three free condoms to anyone 16 years or older who registers at the Web site. Users who pass the offer on to a friend will receive one additional condom. Also, representatives from drDrew.com will hand out condoms on

college campuses, bars, and clubs across the country during the upcoming spring-break season. Co-founded by Dr. Drew Pinsky, co-host and creator of the "Loveline" radio and MTV show, and Curtis Gieson, founder of happyppp.com, the site is aimed toward 14- to 24-year-olds interested in relationships, sex, entertainment, and health. Contact: Valerie Gordon at 310-201-8853.

CHARITY SITE: This spring, Sony Music Entertainment will launch all-

starcharity.com, a Web site that will promote awareness for a wide range of charities and will offer ways to donate to them. One hundred percent of the money raised through the site will be given directly to the participating organizations. Charities featured on allstarcharity.com will be determined by celebrity participants. Specific information about the features of the site, and the charities and celebrities involved with the project, have yet to be released. Contact: Lianna Miller at 949-695-4320.

LIFELINES

BIRTHS

Boy: Julian Gabriel, to Antone and Holly DeSantis, Jan. 21 in New York. Father is the national sales director for Rhino Records.

Girl: Cameron Kaiulani, to Lisa Liese and Scott Robson, Oct. 19 in Santa Monica, Calif. Mother is director of international at Virgin Records. Father is the executive editor of *E!* Online.

FOR THE RECORD

A story in last issue's Songwriters & Publishers section switched the number of copyrights in the Famous Music and BMG Music catalogs. Famous Music has about 100,000 copyrights, while BMG Music has about 700,000.

A page 1 article in *Billboard's* Feb. 19 issue incorrectly spelled the name of the recently appointed president of *columbiainhouse.com*. He is Bill Ostroff.

An article on Jimmy and Doug's Farmclub (Billboard, Feb. 5) incorrectly stated the title of the company's chairman, Jimmy Irvine. He is also co-chairman of InterScope. Gaffen A&M. Doug Morris is chairman/CEO of the Universal Music Group.

TOP LOVE SONGS, DECADE BY DECADE

(Continued from page 43)

Be) Close To You," No. 5. In the '80s, Lionel Richie has two songs: "Lady" (No. 2) and "Endless Love" (No. 3).

And leading those with more than one song in a decade is Diane Warren. She represents the '80s with three songs, the most of any writer on the list: "How Do I Live" (No. 2), "Because You Loved Me" (No. 3), and "Un-Break My Heart" (No. 5).

As for Richard Rodgers' career with Oscar Hammerstein, who also wrote many works with Jerome Kern, including "Show Boat," a new folio, also timed for Valentine's Day, has been issued by music print

giant Hal Leonard Publishing. The folio, "Rodgers And Hammerstein: Love Songs By Richard Rodgers," contains 43 songs, 18 of which are collaborations with Hammerstein.

Because most popular songs, to say the least, are about love, and because of the abundance of outstanding writers from America alone, picking a major ballad that didn't make the list is as easy as, well, whistling the tune.

And, as Lorenz Hart states in a Rodgers and Hart non-listed beauty from the '30s ("My Funny Valentine"), for true lovers "each day is Valentine's Day."

ASCAP'S NO. 1 LOVE SONGS

The following are the No. 1 ASCAP love songs of the last nine decades of the 20th century as determined by performances calculated by the performance right society.

1910s: "You Made Me Love You" (James Monaco, Joseph McCarthy)

1920s: "Tea For Two" (Vincent Youmans, Irving Caesar)

1930s: "As Time Goes By" (Herman Hupfeld)

1940s: "That Old Black Magic" (Harold Arlen, Johnny Mercer)

1950s: "Unchained Melody" (Alex North, Hy Zaret)

1960s: "The Look Of Love" (Burt Bacharach, Hal David)

1970s: "The Way We Were" (Marvin Hamlisch, Alan and Marilyn Bergman)

1980s: "Up Where We Belong" (Jack Nitzsche, Buffy Sainte-Marie, Will Jennings)

1990s: "I Swear" (Gary Baker, Frank Myers)

CALENDAR

FEBRUARY

Feb. 25, 27, **Building A Songwriting Career**—Memphis Style, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis, 615-329-1782.

Feb. 27, **History Of Jazz Informance**, presented by Thelonious Monk Institute of Jazz, Dorothy Chandler Pavilion, Los Angeles, 213-821-1500.

Feb. 27, **Music Career Expo And Job Fair 2000**, sponsored by Berklee College of Music, Boston Conservatory, and New England Conservatory of Music, Hynes Convention Center, Boston, 617-647-8970.

Feb. 27-March 2, **NARM Convention And Trade Show**, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio, 856-595-2221.

Feb. 28, **Third Annual Cocktail Reception of the Music Group of UIA-Federation of New York Entertainment Media & Communications Division**, New York Club, New York, 212-836-1508.

MARCH

March 1, **Marketing An Artist**, ASCAP, New York, 212-512-1427.

March 3-5, **New York Music & Internet Expo**, presented by NewMediaMusic.com, New Yorker Hotel, New York, 212-965-1222.

March 6-8, **DI Expo West**, presented by DJ Times, Cathedral Hill Hotel, San Francisco, 510-767-2500.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles, 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco, 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas, 914-761-1100, ext. 110.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, New York, 800-603-0270.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston, 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissotel, Boston, 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Boscage Bay, Miami.

212-536-5002.

April 27, **Esther 'N' Wagner Tully Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by The Source, Lower Santa Monica Beach Resort, Santa Monica, 212-253-3714.

MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles, 800-315-1133, ext. 300.

May 12-13, **WFMU Record Fair**, Metropolitan Pavilion, New York, 201-541-1416, ext. 229.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles, 703-907-7600.

JUNE

June 7-9, **Billboard/BET On Jazz Conference And Awards**, JW Marriott, Washington, D.C. 212-536-5002.

JULY

July 12-14, **Billboard/Dance Music Summit**, Waldorf-Astoria, New York, 212-536-5002.

OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York, 212-536-5002.

CONGRATULATIONS
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MADACY
ENTERTAINMENT

20th Anniversary

A D V E R T I S I N G S U P P L E M E N T



CONCEPT TO CONGLOMERATE IN TWO DECADES

Madacy has found success by bringing retailers meat-and-potatoes, must-have classics.

BY RICHARD HENDERSON

As Madacy Entertainment enters its 20th year, company founder Amos Alter, president and CEO of Madacy Entertainment Group, spoke with *Billboard* recently to shed light on the origins of his wily and very independent label.

"We started as a concept back in 1981," Alter begins, "with the express desire to go into business for ourselves, using various contacts and experiences. At that time, I had been working for Almadia, an importer and distributor of various labels in Canada. There were over 100 labels that we distributed [at Almadia], and that's basically where I got my product-knowledge base, in terms of artists and repertoire. Once that company was sold, I stayed with the new company for a couple of years, and quickly becoming disillusioned, I started thinking about going into business for myself. So I left my position as a fairly prominent, highly paid employee in that company and gambled on starting up Madacy. Basically, the initial phrase of our releases constituted 40 classical titles that we had licensed from a label that was run by a longtime friend; that was the launch of Madacy as an independent entity."

Madacy's unique A&R focus—marketing budget-priced classical albums that became widely popular retail items—quickly became its calling card. Alter reflects on the genesis of his initial bunch of releases, saying, "The records [that we would release] basically jumped out at us; we didn't have to spend a lot of time conceptualizing for the first releases. You saw the sales and the kind of repertoire moving through the cash registers for the customers that I used to sell to [at Almadia]. We decided that we could create a very commercial classical series, and at that time, there weren't many people doing that. Of the few budget labels that you might find [in Canadian retailers] were such imprints as Seraphim Classics, which was distributed by EMI, or Resonance, which was handled then by PolyGram. There weren't many more companies retailing classical titles at budget prices, certainly not as a full product line; such companies that might market a classical title that way were handling them on a per-title basis, rather than on a fully conceptualized basis."

LOW-COST, HIGH-CALIBER ORCHESTRAS

"We had seen some interesting packaging in Europe and formulated our concept: Come out with 40 very strong titles that were the no-holds-barred, meat-and-potatoes, must-have best of either Beethoven or Mozart or piano classics or classical guitar." Alter recalls that the company's business model became glaringly obvious, saying, "We would provide music that would appeal to the masses at a price that was affordable to the masses, with packaging that was explosive in its impact [by being] immediately attractive. We put these out in display units, which certainly weren't being utilized for this repertoire at that point in any sort of aggressive fashion. We created samplers for the series that contained bounce-back cards, which, again, hadn't been pursued aggressively by other classical labels then. The series took off; as we had intended, it exploded at retail."

"The irony of it is that," he continues, "if you were to look at those titles in the light of the present day, with our formats back then going from LPs and 8-tracks to cassettes and



Licensed Listening: Madacy's product appeals to customers' tastes, as well as their wallets

then to CDs, with all of the other titles that we have done in the intervening 19 years, a lot of the repertoire is still the same; it's still the [classical] war-horses, albeit our new recordings of time-honored material. That's where we've been the most successful, in marketing the war-horses. It's what sells, day in and day out."

"Madacy is an innovator and leader in the budget field. Its packaging and creativity sets the standard for the budget arena. Madacy offers quality and value in all its products. This, coupled with an excellent replenishment system, is a tough combination to beat. It has been a pleasure working with the Madacy team over the many years."

—Dieter Wilkinson, National Buyer, Musicians' Group

"Madacy Entertainment is a new partner for SFX Alphabet City, but Amos and David make you feel like you've been in the family for years. During our first trip to Montreal, we were taken to the Madacy offices—it reminded me of the Willy Wonka chocolate factory, where ideas seemed to magically become retail products overnight. If record merchandising were an Olympic sport, Amos Alter would take the gold in multiple events. SFX Alphabet City wishes him and the Madacy family continued success."

—Kenny Dichter, Co-CEO, SFX Alphabet City

Expanding on some of his cost-cutting strategies in the early days, Alter reveals that Madacy was considerably ahead of the record-production curve in some regions. "We recorded new masters in Russia, in Latvia and Riga, in Lithuania and other Eastern Bloc countries before the Iron Curtain fell. We were using those orchestras at a much cheaper price, obviously because of the non-union scenario and the resultant lower labor cost for the tremendous musicians who were over there. Employing this tactic, we could record new masters, keep the caliber of the performances high and still release the results at budget and mid-prices."

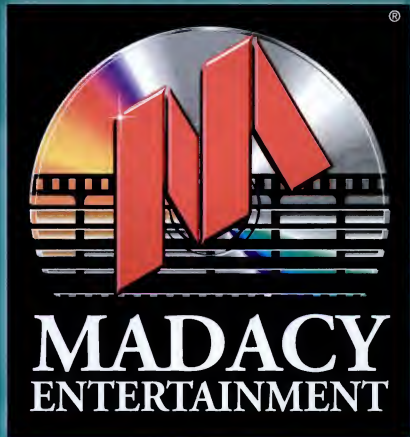
CONFERENCE CALLS

For the first four years of the company's operation, Madacy concentrated all of its marketing efforts in Canada. Alter recalls, "It was obviously a survival-at-all-costs situation. We worked every day in what I would call a desperation mode. So we built our customer base here. I had obviously gleaned some contacts from my previous 10 years of work with the importing firm, in terms of knowing who the customers were and what they were selling, then developing the market that was available to us [in Canada]. This allowed us to accrue a profit base that would allow us to expand into other markets."

"The first time that we elicited interest from the American marketplace was when we were attending NARM [the National Assn. Of Recording Merchandisers convention] in Florida." The surprise still registers in Alter's voice as he remembers "We were just showing our catalogs to potential licensors, giving them an idea of what we were doing. Some of our NARM contacts kept the catalogs and started a wave of interest in what we were producing. The first call I got was from Trans World Music and, shortly thereafter, another one from Camelot, both saying that they had been looking for our kind of titles in the U.S. and asking if we were thinking of distributing in the States."

During the past 15 years, Madacy has opened a series of offices in the U.S., with its facility in Minneapolis principal among these. The company's international agenda has spread into full offices and warehousing in Stuttgart, Germany (established six years ago), a marketing office in London and a Latin marketing office, currently in the process of being relocated from Mexico to the company's recently opened Miami office. Alter is justly proud of the genuinely international complexion of Madacy, adding, "We're very active at MIDEEM and NARM, where we're debuting our new front-line label, M2." ■

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done it without you.**

1996 1997 1998 1999

* *SoundScan* an EMIS company



Amos Alter

The Billboard Interview

BY JEFF SILBERMAN

It's amazing what \$5,000 and a perceptive enthusiasm can accomplish. For 48-year-old Amos Alter, it means he's the founder and president/CEO of Madacy Entertainment, one of the top independent record companies in North America for the past three years.

Born in Israel and raised in Brazil before moving to Canada 30 years ago, Alter dabbled in journalism before setting up his first business, a construction company that remodeled record stores to accommodate the cassette-tape format. Building record stores infected him with the music bug, so he sold his business and worked as a sales rep for a record importer before opening two franchise music stores. All that helped him develop the smarts to discover an unmet niche for a specialized record company.

In 1981, with a \$5,000 investment, Alter debuted Madacy to provide affordable budget-line music for the mass market. Using music acquired under license from American and European companies, he released a 40-title line called "Classical Masterpieces," retailing each title for just \$3.99. After breaking even the first year, Madacy has been in the black, boasting 20%-to-30% growth every year since. In this exclusive interview, Amos Alter describes how he took a budget line to the big time.



How were you able to turn \$5,000 in cash into a budget-line record company that, almost 20 years later, is poised to become a multi-label conglomerate?

At the time, in 1981, I had already been in the music business for 10 years. I worked as a sales rep for a company that imported a lot of different labels, so I had product knowledge. Being on the road helped me develop contacts and a customer base. A lot of the buyers I dealt with gave me the incentive and encouragement to go out and do this on my own.

At that time, were you thinking of Madacy only as a Canadian label, or did you also have visions of breaking into America?

We started as a Canadian business, but I always thought we would expand into the American marketplace. It took about four years to set up in Canada and develop enough of a business base as a profitable company before we attempted to tackle America's enormous

marketplace, which, today, comprises about 90% of our total business.

Back then, did you see a gaping hole for budget-line music?

It wasn't so much of a gaping hole as there just weren't that many people doing it at retail. There was the Time Life series, but they took that to TV and direct-response. Whatever overstock they had was sold at retail, but nobody was aggressively marketing budget lines to retail.

Our first series, which had 40 titles, was called "Classical Masterpieces" and featured high-quality artwork at a low price point, with a low-priced sampler to promote the series. The packaging had a very European look, with a beautiful painting on each album.

When did you realize that your concept was going to be a success?

Before the launch, we were really nervous. We got a shipment of sample LPs and we weren't exactly thrilled with the audio quality. So, we went back to the manufacturer, and we had them remaster it to improve the quality. After we launched, we knew we had something within 30 to 45 days. It hit the stores in early September, and by mid-October, we knew we were starting to sell through.

So, we worked very quickly on a second line, an instrumental line with titles such as "Golden Piano," "Golden Sax" and "Golden Guitar." Basically, they were generic orchestrations with the respective instruments out front. Again, our packaging was superb, with gold-embossed album covers, and it absolutely blew out in the marketplace. In the long term, the classical series sold better, but the Golden series was more successful initially, because we could do tremendous artwork with album covers.

Did the CD revolution cut into your success in terms of impulse or point-of-purchase sales?

Not necessarily, because we still did very well with the longbox (configuration). It allowed us to do a tremendous amount of things. Even now, some of our most successful packages are still done in longbox form. We custom-make them for various retailers, such as Trans World Music and Sam's Club. To be sure, the numbers absolutely multiply, in terms of salability, compared to the short box.

Although Madacy was successful from the start, you still had problems getting funding from banks to help you expand faster. What did you do to overcome that?

There was nothing to do, other than mortgage everything we had. Beyond that, we were able to develop a continuous working relationship with customers in order to get paid as quickly as possible. We also had, and still have, great relationships with manufacturers, who were supportive enough to give us favorable terms. Even so, it cost us a premium for those terms. We weren't the most profitable company back then, but it was more important to establish ourselves as a viable company.

Was there a point in time when the banks finally gave you the green light on refinancing?

No, that was a situation to be dealt with on a continuous basis for 15 years. The more we grew, and the larger the line of credit we needed, the more security and control the banks wanted. At the end, it worked out well. When we sold part of our company, those controls became an asset.

How did you continue the momentum of the first two lines?

Our third line featured big-band music, and it did incredibly well. From there, we went into children's line. One series, in particular, with 20 different titles, did more than a million units. We quickly accelerated from one line to another, finding more niche markets and categories of music. We kept adding series after series, taking on every different category potential.

In the last four or five years, we've started to form different compartments within the company, creating speciality groups. Now, although we have teams looking after the different categories of music, we still commit ourselves to doing the things that have worked so well for the last 19 years. Certainly, the marketplace has changed; no question about that. Today, not only do we have to do what we've done well in the past, but we have to evolve and concentrate on releasing a smaller number of titles and getting more volume out of each one. We're becoming more selective in how and what we put out. We're not

Continued on page 62

20 YEARS

AND THE HITS JUST KEEP ON COMING!

CONGRATULATIONS

To Amos Alter
and the entire Madacy team.

From your proudest partner
"south of the border"





THE BILLBOARD INTERVIEW *Continued from page 60*

releasing records just to fill a pipeline. We have to put full marketing plans behind every release. Pricing is not enough. Today, we look at it as though the consumers ask themselves, "Why should I buy this package?" We put those kind of thoughts into it.

You've been known for turning a concept into a recording within days. For instance, you were able to capitalize on the swing boom within five days of hearing "Jump Jive And Wail" in a Gap TV ad campaign. How do you pull that off? Obviously, speed is of the essence. We've been able to do them quickly by noticing when a song becomes a hit in other territories. We have offices in Mexico and Europe; the people there act as our eyes and ears. Once we discovered [the international success] of "Mambo No. 5," we took our musicians into the studio within hours. We recorded our version of it and other Latin hits by such artists as Ricky Martin and Marc Anthony. It was relatively easy to get it played in Canada, and we sold something like 250,000 units. Before the holidays, it was doing something like 45,000 in a week. The key is the ability to quickly respond to different opportunities in the marketplace.

How did M2 come about?

A little over two years ago, we started talking about M2. Some of the reasons [to create it] are pretty obvious.

"I have been working with Amos and Madacy for over 15 years, and I have watched them grow into a first-class creative and distribution company. They have always been driven by a tremendous work ethic and a desire to be the very best at what they do. They have flourished because of their high standards, tremendous personal relationships and their personal and business integrity. I am sure that the future will only get brighter for them, and I look forward to maintaining great business and personal relationships with everyone involved."

—Len Friedman, president, Friedman Entertainment Marketing

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"Trans World Entertainment has found Madacy to be incredibly cooperative and aggressive in working to develop and grow a business, year after year. Their attention to detail and their ability to put together packages to satisfy consumers are simply amazing."

—Jim Litwak, executive VP of merchandising & marketing, Trans World Entertainment

"Madacy is the king of multi-packs, both in Musicland's and our customers' eyes. No one does it better."

—Scott Anderson, national video & DVD buyer, Musicland Group

Label consolidations in the marketplace created a vacuum that allows us opportunities in securing artists and/or labels that have basically been forgotten.

The second reason is having our head office in Montreal and using the strength of the Canadian music business to develop for these acts. Look at how Celine Dion, Shania Twain and Bryan Adams first achieved success here. We can break acts in Canada, a much smaller market, at a fraction of the cost to break them in America. Once we establish them here, we can bring them south in a very effective and price-conscious way.

A third reason is the Internet. Our product line can now penetrate a much broader market in a more cost-effective way—not so much as a vehicle for sales, but from a marketing standpoint, to get the message out to the consumers.

M2 is a totally separate entity. President John Coffino opened an office in Los Angeles. He's hiring publicists, promotion people, sales managers and a marketing team that's separate from Madacy's staff.

Are you worried that you're creating an overhead that could cut into the profitability of your budget lines?

That's always a concern. Madacy, as a company, has been very profitable. We've gotten to that position not by how well we sell, but how well we buy right. The chances of being successful increase dramatically from buying right. We use that same kind of expertise and hard-earned knowledge as a base to develop M2, even though we're in the process of hiring an entirely new group of people. M2 will still use Madacy's art department and distribution and accounting systems as support mechanisms, which cuts expenses dramatically.

What direction do you see Madacy going with its kids line and M2?

We're not looking to become another Koch or Red Ant with low margins—distributing a lot of titles, many of which sell just a few hundred pieces. That's not in our best interest, nor is it good for our success. Our take on independent distribution is to be more specialized or targeted. We're into projects like our recent partnership with SFX. We worked the Alphabet City products under the NBA and NFL banners. One that featured music played at Bulls games did about 400,000 pieces. M2 just launched an NHL all-star game CD in the third week of January. We just finished doing something for the New York Yankees, too. The projects have substantial profit margins.

Continued on page 61



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"The people at Madacy are wonderful to deal with. I've known them a long time—at least 10 years—and they are an exceptional company. They're so easy to get along with, and that's the way it is with Madacy. I recently went to Montreal to visit them, and they couldn't do enough for me—Amos himself insisted on picking me up from the airport. They took us out to dinner and showed us around; it was an amazing experience. This is not just work, this is family.

"The relationship between our company and Madacy couldn't be better. They're well-organized and well-managed, and that's why they're successful. Their future looks really bright, and I look forward to a continued relationship."

—Eli Okun, president, EMI/Capitol Music Special Markets

THE BILLBOARD INTERVIEW Continued from page 62

Even so, doesn't growing the size of the company, and competing more often with the majors, necessitate some changes in the way you do business?

In the short term, we won't stray too far from our original principles. But, as we evolve, and as the major labels get into developing their own midprice and budget catalogs, we'll have to do what we have to do in terms of all the bells and whistles [that it takes] to become a label with artist development. Even so, we'll be taking a safer approach to get there, but the end result is definitely moving into a position where we are a full-service label.

At that time, would you consider making a deal for branch distribution?

No. Actually, we currently do independent-distribution partnerships with the major labels. We've done exclusive packages with Sony, Warner Bros. and Universal, among others, and we're expanding in that area. They want to use our independent-distribution expertise. They have to be profitable, and we have to be very efficient with what we do, as well.

Also on a partnering basis, we have gone to them and thrown out the idea of them distributing our front-line product. A couple of companies have shown strong interest in that area, if we are successful in developing their artists in certain markets. We're both very excited.

Finally, how high is up for Madacy? How big do you see yourself getting?

We don't actually sit here and think in those terms. Madacy has been able to grow at a rate of approximately 20% to 30% a year. We'd like that to continue, but we realize that it becomes more difficult to do when your numbers get significantly higher every year. We'd very much like to get M2 off the ground and have it profitable within a two-year period.

Beyond that, it's not really realistic in this industry, where things change so quickly with all the new technology going around, to predict with any certainty where we can take this thing in five years. Suffice it to say, we look at our competitors out there—the major labels—and what drives them. No matter what the technology becomes, it's the content that drives them. We, too, are committed to developing and securing quality content and moving ourselves into a strong position, no matter which way the technology goes. ■

Quotes compiled by Katy Kroll

SFX Alphabet City Records Salutes Our Family At Madacy Entertainment On 20 Years Of Success!



We Look Forward To Being The
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Of The Future!





MADACY's Next generation

With the addition of M2 and Madacy Kids, the company shows strength through diversification.

BY JEFF SILBERMAN

Befitting his ascension to the top echelon of North American independent record companies, Madacy Entertainment is branching out in several directions to take advantage of market conditions and his label's burgeoning strengths. Chief among them is M2 Entertainment, a corporate umbrella for four new record labels: Relentless Records, which will feature pop, urban and rock acts; Relentless Nashville, which will offer country and folk talent; Bongo Boy Records, which will showcase world music; and Suite 102 Music, which will delve into new age and jazz. M2 will complement Madacy Kids, a division dedicated to children's music.

M2 CAN DO

"Due to consolidation, some labels have become so large that they concentrate on the top 20% of their business," Madacy founder and president/CEO Amos Alter says. "The other



Sandy Gardner

80% doesn't mean as much to them in terms of [sales] volume, so they don't give [those acts] the time and attention that we can give them."

Although the idea for M2 came to Alter in 1998, the company didn't actually come off the drawing board until a little more than four months ago. To oversee its development, Alter recruited music-industry veteran Junathian Cofino, a senior-management consultant whose most recent label experience was as senior VP of sales and field marketing at MCA. "Madacy is positioned really well in the marketplace to take advantage of quite a few things that are going on," Cofino says. "They have great relationships at retail and are ready to exploit the changing ways of delivery. Plus, there's [now] the availability of quality artists looking for a home."

M2's labels will be looking for fresh new talent, as well as acts that were casualties of the recent major-label consolidations. "What we're looking for are opportunities to devel-

op artists," Cofino says. "We're interested in both [kinds of talent]. Since our distribution system allows us to ship tens of millions of units a year, we're well-positioned on a global basis to work with established artists who may no longer have a home on a major label. We're also bringing more people on board who have experience in marketing, sales and artist development, so we will offer tremendous opportunities for new artists, as well."

Currently doing the A&R work is Madacy VP of product development David Roy, who has already signed four acts in various stages of development. "I expect our first release to be out in April," says Roy of Relentless' inaugural release, Anne McCue's "Amazing Ordinary Things." "We also have two country acts in the studio, and our fourth act is an AC/Sarah Brightman-type artist whose record might come out on Suite 102."

"Certainly, we'll concentrate heavily on getting these four acts off the ground, but we are talking to some veteran acts that are casualties of the label consolidation," he continues. "To be sure, if we do sign those [veteran] acts, none of their projects will see the light of day before 2001."

Marketing and promoting original talent means that M2 will be going up against the majors in the quest for radio airplay, video exposure, retail POP displays and everything else. Cofino is confident that M2 can do a successful job without blowing the budget. "There are a number of things you can do," he says. "You obviously want your expenditures, and you also create strategic alliances where you find alternate revenue streams to bring in money for the artists. Most importantly, you have the bands develop a career fan base through live performances, so they're not dependent simply on videos and radio airplay."

Realizing the challenges that lay ahead, Cofino notes, "M2 is in no hurry to become a major player in the industry. We have no goals, in terms of sales figures. We want to grow M2 organically and ensure that we're profitable within a certain framework. I don't think anyone here is looking at signing and breaking a certain number of artists by a certain time. The brilliant aspect behind M2 is what Amos has already created at Madacy: tremendous relationships with our retail customers, as well as strategic alliances with various companies that sell our records in different marketplaces. So getting our records into the right markets isn't

Continued on page 70

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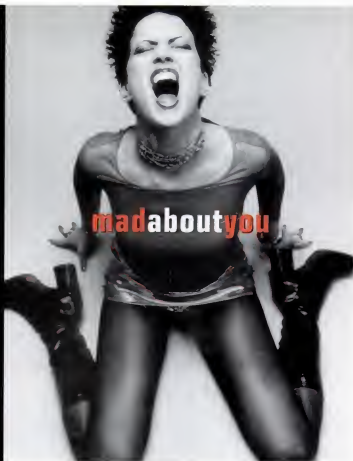
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EAR FROM THE MADDENING CROWD

Toronto offers Madacy a base that's low in record-industry politics and high in creative freedom.

BY RICHARD HENDERSON

Madacy Entertainment has built its fortunes well away from the designated power bases of the music industry. Rather than situating itself for maximum exposure in London, New York, L.A., or Nashville, the company has always maintained its central presence adjacent to the St. Lawrence River, in the city of Montreal. Moreover, a chat with the label's principals reveals that they wouldn't have had it any other way, at least not up to the present. With the perspective of four years' tenure within Madacy Entertainment, Robin Ram, the company's senior VP, has a sanguine outlook on the company's ability to function as a stand-alone entity in Montreal.

"Right now," Ram remarks, "We have third-party distribution, but not only is our A&R in-house, but we have a full graphics department in Montreal, as well. We do all our own creative and graphic design, all of our own sell-sheets, all of our market plans, our own displays and POP materials, everything is done internally. It's been that way since the company's inception. We're very much self-contained and don't require the support services that have grown up around music companies in other cities."



Robin Ram

CONNECTED IN CANADA

When asked if those conveniences and contacts, as might be afforded in Manhattan or another music-biz stronghold, haven't beckoned appealingly in the past, Ram demurs, "No, far from it. Being in Montreal, our customers are thrilled to visit us on a fairly frequent basis, so we bring them up and give them a chance to get out of their environment and come into a strictly creative environment. We look at what programs are going on and plan out the future. In today's electronic age, with e-mail, faxes and all the other digital amenities, being in Montreal is no different from being anywhere else."

Owing to its hereditary ties to France, and its position as the metropolis of francophone Canada, Montreal has always been a city whose cosmopolitan nature no doubt adds zest to conducting business. Ram is quick to concur: "Absolutely! There's always a lot of things going on, what with the jazz festivals, the comedy festivals, the Grand Prix. There's a lot of exciting things to do. It's a great place to be during the summer. It's a great place to entertain at any time, with a lot of fantastic restaurants."

Ram notes that Montreal does not possess a community of major-label offices, as does its anglophone counterpart, Toronto. "Though," he adds, "going back many years, PolyGram used to be in Montreal. The independent-label community, however, seems to have used Montreal as its hub."

As for where Madacy Entertainment's home office is sited, Ram explains that a choice of city was never considered.

"Amos [Alter, company founder and president/CEO]fam-

Continued on page 70

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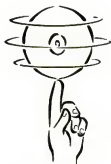
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To you Amos and all my friends at Madacy.

Wishing you many more years of success.

Lou Kircos,
Kircos Ventures LLC



NEXT GENERATION

Continued from page 66

an issue. All we have to do at M2 is find great talent and then grow it. Our goal is to be artist friendly, career oriented and profit driven."

THE KIDS ARE ALRIGHT

Madacy's interest in the children's market came 18 months ago, when it released four titles under the "Mommy & Me" series. That proved to be so successful that the label released a second series, "Wonder Kids," in the fall of 1998. When that did well, it was only logical for Alter to launch the Madacy Kids label in May of '99. In the eight months since, the label has accumulated 150 different series on audio and 40 on DVD. "They're marketed under five different brand names," says Madacy Kids VP of sales and marketing Sandy Gardner. "This label offers more series-based than artist-driven product."

The key to their success is a lower price than the more renowned children's fare. "We've been able to focus on markets where mass merchants have been very supportive," Gardner says. "We have a sales force and produce catalogs, but we get through to customers at the mass merchants, where a lot of our sales is price driven. Our lower price helps the product."

The original series based on "The Wonder Kids"—the first 10 titles—has sold over 1 million copies, and five new titles have just come out," she continues. "Currently, our sales are up 100% this year." One thing Gardner has discovered is that the children's business is very seasonal. "We see strong sales spikes at specific times of the year," she says. "There's a lot of cassette business that picks up in the summer, when families take car trips. Christmas is an obvious big season, and Easter is second. Next strongest, of course, is back-to-school."

So what's in store for the future of Madacy Kids? "Our next step is in looking at some acquisitions and investment opportunities," Gardner notes. "We're considering buying into children's product that has licensed characters. There are some artist opportunities out there, but we're more strongly interested in product themes and character-based properties. Even if the artist in question is a great live performer, we find that consumers are more driven by the songs themselves than by the artists." ■

THE MADDENING CROWD

Continued from page 68

ily moved to Montreal when they came to Canada [the Alter family emigrated from Brazil in 1963]; it's home to them, and it represents a whole way of life."

STAYING BUSY, KEEPING WARM

But, when asked as to whether his company's physical remove from the American media centers has had a positive impact on his business, Amos Alter considers the thought and reflects, "Sometimes I think so. I like the fact that the isolation here has really allowed us to concentrate on nothing but work, especially for six months out of the year. Today, for example, it's 32 below! There isn't much else to do but work, so I'll choose to see that as a very positive thing [laughs]. We haven't been involved in the politics of the industry and have been able to remain focused on growth, expansion and adhering to our business model."

"On the other hand," Alter continues, "I'd love to spend more time in New York or Los Angeles, places where so much is going on. Nashville is probably the next place where we'll be setting up an office as we expand our new front-line label, M2. Under M2, we already have a distribution deal that we've set up with [the label] SFX Alphabet City. So, we're establishing a stronger presence right in downtown Manhattan that allows us access to all the labels with which we have arrangements and special distribution deals, and to artists and groups themselves. It's becoming more important, our presence in those main markets, and that has dictated our expansion to date. Up to a point, it's been OK [being in Montreal], but in taking it to the next step, especially when you're talking about artist development, it's crucial that we cement our presence in those main music markets." ■



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CBA Looks To Stores Of The Future

Christian Trade Group Sees Its Retailers Going High-Tech

BY PATRICIA BATES

NASHVILLE—The Christian Booksellers Assn. (CBA) acknowledges that it needs to be human as well as high-tech in taking the 2,000-year-old Gospels to the 90 million Christians in the U.S., many of whom are shopping now for music, video, and books with less personal assistance through the Internet and electronic displays.

Last year, Christian music

'For the first time, music exceeded books for many of our CBA retailers'

—TROY VEST—

sales increased 12% to 49.3 million from 43.7 million the year before, according to SoundScan, and Christian videotape sales rose by 17%. The Christian national and regional chains and independent stores sold 28.6 million music units, or 57.5% of total sales.

"For the first time, music exceeded books for many of our CBA retailers," says Troy Vest, director of sales and market development for the Sparrow Label Group. "The CBA store of the future will have to take that into account when planning."

CBA's ministry has always come before merchandising. After all, this is an industry that prays for the souls of its customers and comforts them after tragedies like the Columbine High School shooting in Colorado and the Oklahoma City bombing.

But Americans are advancing toward "getting transactions done quickly—from the parking lot to the receipt," says David Amster, CEO of Integra Design Group in Nashville, which has designed two new CBA prototype stores, one for the Kindred Independent store in Birmingham, Ala., and the other for the Potomac Adventist Book Center in Silver Spring, Md.

"As we move toward a cashless society, many of us are using debit cards, so we expect not to have to stand in line," Amster says.

CBA, which held its CBA Expo 2000 on Jan. 24-28 at the Opryland Hotel here, says it plans to educate store managers and

staffers at its new \$7.4-million International Training Center and offices, which will be dedicated March 23 in Colorado Springs, Colo. Word Records at Point Of Grace and novelist Jerry Jenkins of the 16 million-selling

"Left Behind" series are scheduled to appear at the ceremonies.

The CBA was loaned money for the 40,000-square-foot headquarters through a Christian credit union, which is renting tent

(Continued on page 73)



Word Entertainment has Everland Entertainment's Kid City interactive display at CBA Expo 2000 in Nashville. Shown, from left, are Ron Kueper (forewing), director of new media services at Word; Les Jones, director of marketing and licensing at Everland; and Hayley Maddox and her father, Winston Maddox, chairman of the Christian Booksellers Assn. and owner of Gospel Supplies, an independent Christian store in Tucson, Ariz. (Photo: Patricia Bates)

RED Division Offers Marketing Services

BY ED CHRISTMAN

NEW YORK—RED Distribution's new marketing company, RED Urban Music Marketing (RUMM), is expected to help the distributor expand its A&R scope when considering labels for its portfolio.

For the last few years, RED has limited its distribution umbrella to about 30 labels, all of which were strong and self-sufficient. Now, under new ownership by edel music and armed with a mandate to grow the business, RED has formed RUMM to supplement the marketing efforts of R&B labels. The formation of RUMM allows RED to sign labels it previously wouldn't handle.

"What we realized is there is a whole community of emerging music that comes right off the street that could use this kind of aid," says RED president Ken Antonelli. "So we created RUMM to fill that need."

Alan Becker, RED VP of product development, will head the division. He will be joined by Mitch Dudley, who will function as RUMM director of sales and marketing; Lixie

'What we realized is there is a whole community of emerging music that comes right off the street that could use this kind of aid'

—KEN ANTONELLI—

Aguiro, product manager; Carlton Walton, coordinator of product development—all previously held positions within RED. Two other staffers will also be added to the operation.

"In addition to its own staff, RUMM has the full resources of RED behind it," says Becker. So far, the RED labels that have hired RUMM are Hieroglyphics, whose first album to be serviced by the new company will be Del The Funky Homosapien's "Both Sides Of The Brain," due March 21; Stimulat-

Koch Soundtrack To New 'Crow' Boasts Top Acts

BY JIM BESSMAN

NEW YORK—Of course Koch Entertainment hopes that "The Crow: Salvation" will be a movie smash, but it expects that its soundtrack for the third installment in the comic book/horror thriller series, which comes out March 28, will find retail redemption on its own.

Like the previous non-Koch "Crow" soundtracks, "Salvation" assembles exclusive tracks from top alternative acts, namely Filter, Rob Zombie, the Infectious (featuring Juliette Lewis), Kid Rock, Hole, Tricky, Stabbing Westward, Sin, the Flys, Monster Magnet, Boys Of The New, Pitchbender, The Crystal Method, Static-X (featuring Burton C. Bell of Fear Factory), New American Shame, and Danzig (see Soundtracks and Film Score News, page 22).

The movie, which stars Kirsten

Dunst, Eric Mabius, Jodi Lyn O'Keefe, and Fred Ward, will be released April 21 through Miramax's Dimension Films. As the third in a series, "The Crow: Salvation" follows "The Crow: City Of Angels"—the lackluster 1996 follow-up to the stunning 1994 "The Crow." The latter starred the late Brandon Lee, who died in a tragic accident during filming.

"The music speaks for itself, whether it's a \$200 million or \$50 million box-office gross," says Bob Frank, Koch Entertainment president. He notes

—LON LINDBELAND—

'With Rob Zombie, Kid Rock, and Static-X, they have solid rock artists who are really popular now'

that unlike the first two "Crows," "Salvation" sports a "different type of screenplay with a different type of character."

"We're not dependent on the film to drive the soundtrack, because the film is a brand," Frank adds. "It appeals to the 'Scream' audience with Kirsten Dunst and Eric Mabius, who are young, up-and-coming stars. So, it's a different type of movie than the first two."

Koch has been involved in the album's track listing for six months, says Frank, giving the label ample time to devise an effective marketing plan. He says the first single is a remixed version of Filter's "The Best Things," which ships March 7 to active and modern rock stations and will be backed by a video set to air on MTV in April. The full album goes to college formats a week after its initial rock station shipment.

Frank hopes that Hole's cover of Bob Dylan's classic "It's All Over Now, Baby Blue" will be the soundtrack's second single.

"Album marketing will rely heavily on the Internet, with a massive digital-postcard mailing to fans of 'The Crow' as well as the artists on the new soundtrack," says Frank.

"We're shipping gold, and feel that's a good outlet that's realistic and conservative," he says. "The first 'Crow' soundtrack sold almost SoundScanned 2 million and the second 1 million, and this one is the strongest ever."

(Continued on next page)

newsline...

K-TEL INTERNATIONAL reports a net loss of \$1.9 million in the second fiscal quarter, which ended Dec. 31, compared with a loss of \$2 million in the same quarter a year earlier, while revenue fell 21.9%, to \$16.4 million from \$21 million. The company attributes the decline to lower revenue from its domestic music division and the sale of operations in Finland. K-tel also says that it plans to relaunch its Web site this spring.

SONY CLASSICAL has launched a new Web site, essentialsofmusic.com, as a resource for consumers on classical music. The site has been created as a venture with W.W. Norton & Co., which publishes books on music, and is linked to Sony's Essential Classics series of budget-priced recordings. In addition, Sony has launched a Web site, bulkyauribabybrain.com, designed to introduce children to classical music. Three new titles in the "Build Your Baby's Brain" CD series were released as the site was launched.

BARNES&NOBLE.COM reports a fourth-quarter net loss of \$88.4 million, compared with a loss of \$31.3 million a year earlier. Sales more than tripled, to \$82.1 million from \$25.9 million. The New York-based company owned in part by Barnes & Noble and Bertelsmann, says its customer count rose to 4 million by the end of the 1999, compared with 1.8 million in the previous year, and that repeat customer orders increased to 69% in the fourth quarter from 63% in the third quarter. For the year the online retailer of music, books, and video reports a net loss of \$102.4 million on sales of \$202.6 million, compared with a loss of \$83.1 million on \$61.8 million the year before.

DIGITAL ENTERTAINMENT NETWORK, a Web programmer, has named as chairman Gary Gerish, the former president of Capitol Records, replacing Jim Ritts, who resigned. Gerish had been co-president of the company's DEN Music Group. Greg Carpenter, who had been chief technology officer, was named CEO/COO. The company also withdrew its proposal for a \$75 million initial public stock offering, citing significant changes in business and management. DEN says it has secured private financing totaling \$65 million.

THE WALT DISNEY CO. says that revenue from its studio entertainment division, which includes music, film, and home video operations, declined 10% in the first fiscal quarter to \$1.6 billion, while operating income fell 18.9%, to \$28 million from \$143 million. The company cites decreases in worldwide home video and domestic theatrical movie distribution revenue. In video Disney faced difficult comparisons with the previous year, when "Lion King II: Simba's Pride" and "The Little Mermaid" were in release. Overall, Burbank, Calif.-based Disney reports net income of \$356 million on \$6.8 billion in revenue, compared with net income of \$222 million on \$6.5 billion in revenue the year before.

INSOUND, an online music company specializing in independent music and film, has formed a partnership with MP3 Web site Eptonic.com under which Eptonic's music catalog will be available for purchase on Insound's Internet site. Some of the acts involved are Kristin Hersh, the Freestylers, and the High Llamas.

IMAGE ENTERTAINMENT, a distributor of DVD and laserdisc, reports that revenue in the third fiscal quarter, which ended Dec. 31, rose 10.4%, to \$25 million from \$22.7 million a year earlier, on the strength of DVD, the sales of which increased 44.9%, to \$23.1 million, in the quarter. Net earnings rose 9.1%, to \$1.2 million from \$1.1 million.

In other news, Image says it has formed an exclusive worldwide multi-year home video deal with BET and its BET on Jazz program. A series of live concerts, for which Image will have video rights, will be produced. Image also announces that its E-commerce site has been renamed DVDplanet.com and will relaunch for consumer sales in March.

NEWS CORP. reports that net earnings in the second fiscal quarter, which ended Dec. 31, fell 25.6%, to \$263 million from \$350 million a year earlier, because of fewer hits on video and at the box office. Revenue dropped 4.9%, to \$3.86 billion from \$4.06 billion. The company's results were also adversely affected by the sale of TV Guide magazine last year as well as lower ratings and higher programming costs at the Fox TV network.

SOFTCOM, which provides streaming video for Web sites, says it has received an undisclosed investment from Intel Capital. Previously it raised \$22 million and formed strategic relationships with RealNetworks and Sun Microsystems.

KOCH SOUNDTRACK TO NEW 'CROW' BOASTS TOP ACTS

(Continued from preceding page)

Koch will also release a "score soundtrack" disc on April 14, which will include the end-title song sung by Jane Jensen and "enhanced features such as screen savers and wallpaper," says Frank. "We felt they'd bring value-added additions to the score album for a different demographic. Generally, kids who go see 'The Crow' aren't fans of scores."

A limited-edition vinyl double-album of "The Crow: Salvation" will be released along with the March 28 CD set and will include the same audio with "value-added" elements, including stickers, Frank says.

Co-promotions with Miramax will include ticket giveaways in the top 10 markets. Koch is also working with Concrete Marketing, an indie retail marketing firm.

Lon Lindeland, senior buyer for alternative and soundtrack product at the Minnesota-based Best Buy chain, had "great success"

with the first two "Crow" soundtracks and expects at least the same from "The Crow: Salvation."

"It's a viable range franchise that's brought in a wide range of consumers," he says. "We have big expectations for this record, particularly with the artist roster on it. With Rob Zombie, Kid Rock,

and Static-X, they have solid rock artists who are really popular now, who fit Best Buy's demo. So we've got quite a bit of marketing plans designed for the release and will definitely be on board in a major way. I think with that harder-edge sound overall it could be something that does well nationally."

EXECUTIVE TURNTABLE

HOME VIDEO. Stephen Nickerson is named VP of DVD worldwide marketing for Warner Home Video in Burbank, Calif. He was VP of sales and marketing for Toshiba America Consumer Products.

NEW MEDIA. Ted Green is named president/COO of MaMaMedia Inc. in New York. He was president of Sony Wonder.

G. Paul Sullivan is named executive VP for Global Media Corp. in Vancouver. He was president of Unapix/Miramax.



He's A Killah. Epic recording artist Ghostface Killah stopped by Universal One-Stop to promote his new album, "Supreme Clientele," on Epic. While there, he got into a discussion on beats with Universal One-Stop president Harold Lipman, center, and fellow Epic artist Cappadonna, right.

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Virgin Forges Ahead With U.S. Retail & Web Plans Despite Riled Branson

WITH RICHARD BRANSON, owner of the Virgin Entertainment Group, making loud noises in the U.K., voicing his dissatisfaction with the majors' plans for the Internet and following it up with even louder actions like withholding payment for 55 million pounds in Christmas product, Retail Track decided to check up and see what the North American division is up to.

Christos Garkinos, executive VP at Los Angeles-based Virgin, says the chain is "current," i.e., all paid up with all of its suppliers. A survey of U.S. suppliers backs that up.

Branson has also questioned why he should continue to invest in music retail if his suppliers plan on going into competition with him via the Internet. Glen Ward, president of Virgin's North American operation, says that Virgin will continue to open new stores, with one planned this year in Dallas and four or five next year, including one in Boston.

The Boston store will occupy a location swiped from the Tower Records/Vibe store on Newbury Street. Tower's lease for that location is said to end in July 2001, and the Virgin store is slated to open that autumn. According to Tower executives, Virgin has agreed to pay a rent, but puts the financial feasibility of the location in doubt. For his part,

Ward says, "Certainly the business model for there stacks up for us."

Ward says there are plenty of markets left in the U.S. where he would be happy to put a Virgin store. "The U.S. business is fine," he says. "We are still in growth mode and are delighted to take out the Virgin message to many markets."

While Branson may be grousing about the majors' intention for the Internet, his company is moving forward with its own Web plans.

Ward reports, "We are about to relaunch our U.S. site, and we will roll out sites in the U.K., Europe, and Japan. By late summer we will have a global catalog."

JUST IN CASE any of you are heading to the National Assn. of Recording Merchandisers (NARM) Convention and are flying through Dallas, don't be surprised if you run into any Sony Music Distribution personnel. No, they are not going to NARM but instead will have company meetings for the national staff and field management—meetings that originally were planned to be held in San Antonio during the NARM Convention. Instead of eating all of the plane tickets due to the company's withdrawal from the NARM Convention, the company is going ahead (Continued on page 76)

RETAIL TRACK
by Ed Christman




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Revisiting Flag Wavers Of Issues Past

DECLARATIONS OF INDEPENDENTS tries to present a different indie artist or act each week in the Flag Waving section of this column; there's such an abundance of talent in the indie world that to revisit those we've already celebrated would seem like an injustice to those as yet unserved. However, a number of superior new or forthcoming albums by ex-Flag Wavers have recently crossed our desk, and we think they're worthy of your attention.

Dirty Threes, "Whatever You Love, You Are" (Tough and Go, March 7). Is there another band at all like this Australian trio? The instrumental music produced by violinist Warren Ellis, guitarist Mick Karn, and drummer Jim White is resolutely a thing unto itself. The group's first release in two years is perhaps its most restrained: While Ellis still indulges in his rhapsodic, almost over-the-top violin, it's the keytone track is "I Offered It Up To The Stars & The Night Sky" which rolls oceanically for its 13-minute length. The mighty Threes continue to produce dramatic music without precedent that effectively skips all genre cracks.

Terry Evans, "Walk That Walk" (Telarc, Tuesday, 2002). It would be a truly fine thing if guitarist Ry Cooder continued to produce albums. Cooder, who did the same thing for his career that Cooder's embrace of Buena Vista Social Club did for those grand Cuban masters. Even in a treatise on Cooder, who employed him as a background singer on several wonderful solo albums, knows so well. Evans again proves his mastery of the R&B, blues, and gospel idioms on this release. Anyone who is unable to respond to the punchy balladry of "A Stone's Throw Away" or the capering sexiness of "Dancin' With Your Belly Up" has probably had his soul excised surgically. The strong band anchored by Cooder and drummer Jim Keltner is a bonus.

Giant Sand, "Chore Of Enchantment" (Sw On/Thrill Jockey, March 7). Incredibly, Howe Gelb's curious music machine released his last full-fledged studio album five years ago, and on a major label to boot. "The Tucson, Arizona, group makes its return on Gelb's self-described 'artist-run mess of a label'—essentially an imprint of Thrill Jockey in Chicago. The album was helmed by three very different producers, Jim Dickinson, John Parish, and Kevin Salem, but it feels all of a piece. Though there are a couple of outbursts in Giant Sand's balls-out '80s style, most of the record has a hushed, elegiac feeling to it (perhaps inspired by the fact it is dedicated to guitarist Rainier Placek, Gelb's good friend and sometime collaborator, who died in 1997). Backed by long-term colleagues John Conventino and Joyce Burns, Gelb is the central presence here;



by Chris Morris

his muttering, understated vocals animate the proceedings. An excellent return by a unique practitioner of what can only be termed "desert dream-rock."

Coco Montoya, "Suspecion" (Alligator, out now). In a world of blues guitar pretenders, Coco Montoya is still the real McCoy. Possessed of a glass-cutting guitar tone, exceptional melodic finesse, and a work of the all-twang-no-brain

work of the all-twang-no-brain strain of alt-country, Hogan remains one of Declarations of Independents' favorite singers—arguably, unnumbered, and immutably easy to be understood. The Mekons' "Journey To The End Of The Night" (Quarterstick, March 7). Now in their third decade of troublemaking, this deliciously unpredictable ensemble permanently transplanted from their breeding ground of Leeds, England, to Chicago, go about their profligate way. Their music defiantly ignores category; some tracks on their new album exhibit vestiges of the ramshackle country music that was their *metier* during the '80s, while others show off traces of a turned-around reggae beat. Musically speaking, the consistent standout here is singer Sally Timms, who animates "Last Weeks Of The War," "City Of London," "The Flood," and "Cast No Shadows" with her delicately affecting cool. The Mekons' music remains stubbornly their own alone—elliptical, consistently surprising, and often as broodingly complex as the Louis-Ferdinand Celine novel from which the latest record derives its title.

Bad Livers, "Blood & Mood" (Sugar Hill, Tuesday, 2002). Holy trinity of the '80s, even devoted followers of banjoist Danny Barnes and bassist Mark Rubin's deconstructed bluegrass should be blasted by this latest effort, in which the duo launch the new wave into what is for them *terra incognita*. Produced by steel guitarist Lloyd Maines (pappy of Dixie Chicks' Natalie), the album is a full-on sortie into post-bluegrass mixology, replete with samples, tape loops, distorted vocals, and even some unexpected hard-rock moves. This will probably make some purists howl, but the *Livers*' musical quest, which never had much to do with genre conventions in the first place, plays little mind to their audiences' expectations. Surprising as a brazen stuff, "Western Electric," "Western Electric" (Gaffdy, March 21). Los Angeles expatriate Sid Griffin has always had a fondness for Garth Parnass's distinctive brand of "trocenic" American music, and he makes a strong stab at creating his own on this exceptionally fine release. Based in the U.K. for several years, the former Long Ryders and Coal Pickett band member formulates a deft synthesis of all-American country, psychedelia, folk, pop, and trip-hop here: pedal steel and banjo mate blithely with a modern, airtight cut-out. The effect of Griffin's current music is fresh and ultimately a little dizzying and not unlike listening to several good radio stations broadcast-

work from the all-twang-no-brain strain of alt-country. Hogan remains one of Declarations of Independents' favorite singers—arguably, unnumbered, and immutably easy to be understood. The Mekons' "Journey To The End Of The Night" (Quarterstick, March 7). Now in their third decade of troublemaking, this deliciously unpredictable ensemble permanently transplanted from their breeding ground of Leeds, England, to Chicago, go about their profligate way. Their music defiantly ignores category; some tracks on their new album exhibit vestiges of the ramshackle country music that was their *metier* during the '80s, while others show off traces of a turned-around reggae beat. Musically speaking, the consistent standout here is singer Sally Timms, who animates "Last Weeks Of The War," "City Of London," "The Flood," and "Cast No Shadows" with her delicately affecting cool. The Mekons' music remains stubbornly their own alone—elliptical, consistently surprising, and often as broodingly complex as the Louis-Ferdinand Celine novel from which the latest record derives its title.

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Billboard				FEBRUARY 26, 2000		
Top Independent Albums						
THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST ALBUM & NUMBER (WEEKS AT NO. 1) (PEAK POSITION)	TITLE
1	2	3	4			
1	1	2	1	1	SHOOP DOGG & THE EASTSIDAZ No. 1... 2000 PRESENTS THE EASTSIDAZ (2 WEEKS AT NO. 1)	
2	3	3	3	1	VARIOUS ARTISTS THREE L M A I A PRESENTS HYPERMILK CAMP POSSE HYPERMILK MAMBO 1383302 (13 WEEKS)	
3	5	5	5	1	SLIPKNOT SLIPKNOT (1 WEEK AT NO. 1)	SLIPKNOT
4	7	7	7	1	KENNY ROGERS KIM CHERIE (13 WEEKS)	SHE RIDES WILD HORSE
5	4	5	4	1	JIM JOHNSON NICH (16 WEEKS)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
6	5	6	6	1	KUTIE MIL 7431020 (16 WEEKS)	SPIT
7	6	5	6	1	KURUP THAT 2002 (16 WEEKS)	THA STREET EZ 1 MUTHA
8	3	4	3	1	KENNY ROGERS KIM CHERIE (13 WEEKS)	WITH LOVE
9	8	9	8	1	CONJUNTO PRIMAVERA G. M. P. 9521600 (16 WEEKS)	MORIR DE AMOR
10	17	5	10	1	ENRIQUE IGLESIAS FONCEJA (16 WEEKS)	THE BEST HITS
11	NEW	1	1	1	SCREWBLA SCREWBLA (16 WEEKS)	Y2K
12	10	11	12	1	VARIOUS ARTISTS MTY PARTY TO GO 2000	MTY PARTY TO GO 2000
13	12	13	13	1	JIMMY BUFFETT BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS (16 WEEKS)	
14	11	14	11	1	ROME ROMA 2002 (16 WEEKS)	ROME 2002 THANK YOU
15	13	15	15	1	VARIOUS ARTISTS JAZZ FOR A RAINY AFTERNOON	JAZZ FOR A RAINY AFTERNOON
16	14	16	14	1	AMBER AMBER (16 WEEKS)	AMBER
17	15	17	17	1	BRENT JONES AND T.P. MOBB HOLLER (16 WEEKS)	BRENT JONES AND T.P. MOBB
18	16	18	16	1	VENUS THE PARTY ALBUM	THE PARTY ALBUM
19	19	19	19	1	SPM THE 3RD WAVE	THE 3RD WAVE
20	23	20	23	1	EVERLAST WHITE FORD SINGS THE BLUES	WHITE FORD SINGS THE BLUES
21	25	21	25	1	SEVENMOUTH HOME	HOME
22	26	24	26	1	OUTSIDA NIGHT LIFE (EP)	NIGHT LIFE (EP)
23	24	27	24	1	VARIOUS ARTISTS LIFE KILL Y A	LIFE KILL Y A
24	22	5	22	1	THE COUNTRY SINGERS MAMBO #5	MAMBO #5
25	20	22	20	1	VARIOUS ARTISTS MC BEE PRESENTS THE THUGZ, VOL. 1	MC BEE PRESENTS THE THUGZ, VOL. 1
26	24	24	24	1	VARIOUS ARTISTS WCW MAYHEM THE MUSIC	WCW MAYHEM THE MUSIC
27	30	25	30	1	SOUNDTRACK POKEMON 2.0 A MASTER - MUSIC FROM THE HIT TV SERIES	POKEMON 2.0 A MASTER - MUSIC FROM THE HIT TV SERIES
28	27	26	27	1	VARIOUS ARTISTS JOCK JAMES VOLUME 5	JOCK JAMES VOLUME 5
29	27	4	27	1	JAMIE TAYLOR GOTTA GET THE GROOVE BACK	GOTTA GET THE GROOVE BACK
30	RE-ENTER	30	30	1	ROB & TONY GREATEST HITS - VOLUME ONE	GREATEST HITS - VOLUME ONE
31	RE-ENTER	31	31	1	TROY DODD WWW.THUG.COM	WWW.THUG.COM
32	41	5	41	1	JOHN MCENATNEY THE IRISH TENORS	THE IRISH TENORS
33	NEW	1	1	1	VARIOUS ARTISTS CELEBRATE THE HERITAGE OF GOSPEL MUSIC	CELEBRATE THE HERITAGE OF GOSPEL MUSIC
34	23	23	23	1	VARIOUS ARTISTS CLUB MIX 2000	CLUB MIX 2000
35	47	2	47	1	MEL WATERS MATERIAL THINGS	MATERIAL THINGS
36	34	5	34	1	JOHN PRINE IN SPITE OF OURSELVES	IN SPITE OF OURSELVES
37	35	4	35	1	ENRIQUE IGLESIAS BAILAMOS	BAILAMOS
38	35	5	35	1	ANN OCKFORD TO THE TEETH	TO THE TEETH
39	NEW	1	1	1	BRUCE COOPER BREAKFAST IN NEW ORLEANS DANCE IN TAMBURO	BREAKFAST IN NEW ORLEANS DANCE IN TAMBURO
40	46	4	46	1	PROJECT PLAYAZ GHETTYS GREEN	GHETTYS GREEN
41	RE-ENTER	41	41	1	VARIOUS ARTISTS TIL WE O	TIL WE O
42	34	4	34	1	VARIOUS ARTISTS TWO PRESENTS LEGIT BALLIN' THE ALBUM VOL. 1	TWO PRESENTS LEGIT BALLIN' THE ALBUM VOL. 1
43	42	5	42	1	MARCO ANTONIO SOLIS TROZOS DE MI ALMA	TROZOS DE MI ALMA
44	36	5	36	1	VARIOUS ARTISTS THE HARO & THE HEAVY VOLUME ONE	THE HARO & THE HEAVY VOLUME ONE
45	34	5	34	1	VARIOUS ARTISTS WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3
46	RE-ENTER	46	46	1	ORIGINAL BROADWAY CAST KESS ME, KATE	KESS ME, KATE
47	NEW	1	1	1	ALBERT KING WITH STEVE RAY VAUGHAN IN SESSION	IN SESSION
48	39	5	39	1	W.O.W. MAGAZINE THEMES	THEMES
49	28	3	28	1	SNAPCASE DESIGNS FOR AUTOMOTION	DESIGNS FOR AUTOMOTION
50	35	5	35	1	SOUNDTRACK RUN LOU RUN	RUN LOU RUN

Music Sites Sign Licensing Deals With RIAA

2 Web Entities Demonstrate Commitment To Paying Royalties

This week's column was prepared by guest columnist Chuck Taylor.

WHILE INTERNET radio stations have practically become old hat in the rapidly burgeoning Web world, innovation continues to spur the potential of the medium and its partnership opportunities with record labels.

The 2-year-old MusicX.com and not-even-1-year-old Wwww.com (its available address was registered in 1994) are premier examples of companies defying the limitations of standard practice.

MusicX.com, via its primary radio site, mol.com, offers hundreds of thousands of songs to consumers, who, in turn, can create their own branded radio stations, in addition to more than a thousand pre-recorded shows.

Wwww.com, meanwhile, offers more than a dozen different genres, including reggae, big band/swing, dance/techno, world music, and the more general classifications of top 40, country, rock, and R&B—with niches focused enough to break, say, jazz/blues into 16 categories and rock/pop into 24 distinct stations. The site is there to entertain Web site vis-

SITES + SOUNDS

itors, yes, but its model is primarily focused on business-to-business applications.

To add the ultimate fuel to their fire, both entities have signed agreements with the Recording

'Copyright holders are due remuneration for the things that we are building a business model on'

— SCOTT PURCELL —

Industry Assn. of America (RIAA) to ensure royalty payments to the artists performing on the 300,000 songs in the sites' libraries.

They are among a small but growing number of music sites to

sign licensing deals with the RIAA: MusicX.com was the first, last year, while Wwww.com is the latest, having announced its agreement Feb. 9.

Those licenses are a big deal for a pollish industry that is still in its infancy in terms of working out the more of the economic aspects of doing business. Much of this is a reflection of the Digital Millennium Copyright Act (DMCA), which was passed in October 1998 and mandates that Internet broadcasters and record labels put into place a licensing system for Webcasters who want to play copyright-protected music on the Internet.

The DMCA gave online broadcasters one year to file their "official intent" to obtain a license to air digital audio signals. Not only was that deadline all but ignored by most Webcasters, but subsequent ones were shrugged off. Most in the industry are anticipating the necessity of arbitration hearings between the Internet radio companies and the labels/RIAA, possibly as early as mid-April, according to the RIAA.

Scott Purcell, president and founder of Wwww.com, is a strong proponent of awarding artists whose music is aired on his site their just due, i.e., royalties. He has been a part of the Internet industry since its birth and has testified before Congress and the Federal Communications Commission in support of Web entities paying copyright fees.

"Radio should pay artists and labels that we make our money on," Purcell says. "We had to come to an agreement with the RIAA because in the Digital Millennium Copyright Act. It is my fundamental belief on our part that copyright holders are due remuneration for the things that we are building a business model on."

"It's neither ethical or equitable not to have some structured form of payment for copyright holders," he adds. "In coming to terms with the RIAA, we know that we can build a profitable business model. Costs associated with copyrights are just a cost of doing business."

Phil Lubman, VP of music for MusicX.com, wholeheartedly agrees. "For people to think that we can Webcast music over the Internet without paying for the rights to do so is just plain ludicrous. It's never going to happen," he says. "The tax man cometh."

Lubman adds, "We approached the RIAA and said, 'This is what we're doing, and we want to pay you. Let's get something written and get us all working on a level playing field, and we can go from there.' The fact that other Webcasters are still waiting and trying to get lower rates doesn't make sense. We're all trying to

(Continued on next page)

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Billboard.

FEBRUARY 26, 2000

Top New Adult Album Sales.

THIS WEEK LAST WEEK	WEEKS ON CHART	COMPILATION FROM RECENT SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	ARTIST	WEEKS ON CHART
1	1	35	SUPERNATURAL A SANTANA (1997)	1
2	3	13	ALL THE WAY... A DECADE OF SONG A CELINE DION	3
3	4	2	TWENTY FOUR SEVEN TINA TURNER	28
4	NEW	1	RUN LIKE THIS MILE MARLER 2000	1
5	NEW	1	MAGNOLIA REPRISE 4783/ARMER BROS.	79
6	2	3	VOODOO CHERRY DUNN 4849/1/VRG	4
7	15	2	NEW DAY DAWNING CURTIS 5109/1/REACT (INNOVATIVE)	66
8	5	4	ON HOW LIFE IS MACY GRAY	18
9	13	19	FLY A MILK AND HONEY (NASHVILLE)	13
10	11	18	CHRISTINA AGUILERA A RCA 67690	15
11	9	7	DR. DRE — 2001 A PITCHER/INTERSCOPE	11
12	12	12	S & M A METALLICA	42
13	NEW	1	WORKS IN PROGRESS TIM BUCKLEY	1
14	16	39	MILLENNIUM A BACKSTREET BOYS	12
15	NEW	1	BOTH SIDES NOW JONI MITCHELL	1
16	NEW	1	CYCLES, THE REPRISAL COLLECTION SWEETWATER	1
17	RE-ENTRY	1	LOOKING FORWARD CROSBY, STILLS, NASH & YOUNG	1
18	RE-ENTRY	1	HUMAN CLAY A CREED	20
19	15	12	BREATHE A FAITH HILL	15
20	10	6	EUROPOA A EIFFEL 65	6

* Weekly Album Sales: All figures are based on the shipment of 500,000 units (50,000 copies) to retail outlets. ** All figures are based on the shipment of 1,000,000 units (100,000 copies) to retail outlets. *** All figures are based on the shipment of 1,500,000 units (150,000 copies) to retail outlets. **** All figures are based on the shipment of 2,000,000 units (200,000 copies) to retail outlets. ***** All figures are based on the shipment of 2,500,000 units (250,000 copies) to retail outlets. ***** All figures are based on the shipment of 3,000,000 units (300,000 copies) to retail outlets. ***** All figures are based on the shipment of 3,500,000 units (350,000 copies) to retail outlets. ***** All figures are based on the shipment of 4,000,000 units (400,000 copies) to retail outlets. ***** All figures are based on the shipment of 4,500,000 units (450,000 copies) to retail outlets. ***** All figures are based on the shipment of 5,000,000 units (500,000 copies) to retail outlets. 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(Continued from preceding page)

make money, and the artists have to get paid."

While neither Purrell nor Lubman is willing to reveal the specifics of their agreements with the RIAA, Purrell did say that royalty costs are based on a "per-performance, per-listener basis. If, at any given time, I'm playing a song and 10,000 people are listening to it, I pay 10,000 royalties. It's fractions of a penny each, and it's expensive, but it's not extreme."

For its part, the RIAA heralds the stance of Musicmusicmusic.com and Wwww.com. "It's good for us because it demonstrates that [these Webcasters] respect the rights of those who create the music that serves as the basis of their sites," says Steve Marks, senior VP of business affairs for the RIAA. "It's also an example of a marketplace agreement between us on behalf of our companies and artists and an individual Webcaster."

Marks would not comment on how many licensing agreements have been reached with Webcasters, saying that it is confidential information unless companies decide to make it public, as Musicmusicmusic.com and Wwww.com have.

"We have been and are in negotiations with many Webcasters, big and small," he says. "Our goal is to reach deals with them that fairly compensate record companies and artists for the use of their music by those sites. We expect to continue to complete deals on an ongoing basis."

In terms of just how much revenue artists and labels might reap in royalties, Marks notes that it's "a very hard number to determine. We have been trying to use what is publicly available, along with data from our licensees, to get a grasp on the universe here. But that's not an easy thing to do. We're also working hard to set up an infrastructure to set up and distribute royalties."

For his part, Purrell intends to take his Wwww venture around the globe. "We're looking at this on a worldwide basis. We've cut joint ventures in Asia and one for Europe. As we continue to go global, we will be opening offices, for instance, Bombay [India], so that we can go into local communities and tap into the music that is relevant in various regions."

"Music should be everywhere; it makes site visitors stay around longer. So we have created a system where we are the broadcasters, but we brand our tuner for other sites," he says.

The company just began peddling its music wares to other Web sites in mid-January. Purrell says. Since July 1999, it has signed 40 deals with worldwide content providers—that he declined to discuss specifically—that have taken on distinct genres of music that Wwww offers in support of their format-specific sites.



The Girl Wants Platin. The Recording Industry Assn. of America (RIAA) recently presented RCA's Christina Aguilera with a multi-platinum award for sales of 5 million for her self-titled debut album. Aguilera accepted the award in Washington, D.C., where she was performing at the MCI Center. Shown at this presentation, from left, are Jared Paul, director of entertainment for the MCI Center; Joel Flatow, VP of government affairs and artist relations for the RIAA; Aguilera; Nancy Wagner, RIAA executive assistant for government affairs and artist relations; and John Henkel, director of the RIAA's gold and platinum awards program.



They Like It Ruff. RuffNation Records CEO Chris Schwartz was recently on hand at the album release party for the Outsized of New York's Shine. The Outsized's 'Night Life' is the first release from RuffNation. Shown at the party, from left, are Simone Smalls of Susan Blond Inc.; Schwartz; Samantha Kleier of Susan Blond; KG of Cold Crush Brothers; and Kelly Halsey of Susan Blond.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME	TOTAL VISITORS AT WORK
1. amazon.com 12,429	1. amazon.com 5,540
2. barnesandnoble.com 4,445	2. barnesandnoble.com 2,132
3. cnet.com 2,820	3. barnesandnoble.com 1,803
4. buy.com 2,344	4. cnet.com 1,486
5. bmgmusic.com 2,223	5. bmgmusic.com 1,175
6. columbiarecords.com 1,722	6. buy.com 786
7. wal-mart.com 1,553	7. columbiarecords.com 747
8. bestbuy.com 1,341	8. wal-mart.com 629
9. checkout.com 396	9. checkout.com 160
10. musicmatch.com 310	10. lowerrecords.com 158

HOUSEHOLD INCOME \$15,000-\$29,999/YEAR	HOUSEHOLD INCOME \$30,000-\$74,999/YEAR
1. amazon.com 2,391	1. amazon.com 5,208
2. barnesandnoble.com 1,140	2. barnesandnoble.com 2,471
3. buy.com 1,052	3. cnet.com 1,976
4. cnet.com 1,016	4. buy.com 1,911
5. bmgmusic.com 860	5. bmgmusic.com 1,482
6. columbiarecords.com 616	6. columbiarecords.com 1,123
7. wal-mart.com 543	7. wal-mart.com 616
8. bestbuy.com 506	8. bestbuy.com 726
9. checkout.com 183	9. checkout.com 213
10. samgoody.com 132	10. lowerrecords.com 166

Source: Media Metrix, December 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Health, Counseling Titles Are Stars At CBA Expo Children's Videos, Including 'Veggie Tales,' Still Best Sellers For Retailers

BY PATRICIA BATES

NASHVILLE—Lifestyle videos received more attention than usual at the Christian Bookers Association (CBA) Expo 2000, as consumers are becoming more interested in spiritual health and wellness. Holy Land travel, and Christian counseling.

Held at the Opryland Hotel here Jan. 24-28, the expo gave more than 2,000 Christian retailers a look at a wide variety of programs, from established brands such as the popular "Veggie Tales" series to dramas targeted toward adults.

Travel tapes are also beginning to make an impact. "Some of our Jerusalem tapes did better than others last fall," says Charles Harrison, assistant product manager for Spring Arbor Distributors for video and music. "The higher-quality ones do well."

Bishop T.D. Jakes videos, which provide spiritual guidance and motivation, have been successful among African-Americans who identify with him in the pulpit. His newest boxed four- to six-part sets are "Maximize The Moment," "Man-

power '99... Soul Survivors," and "The Tabernacle" from T.D. Jakes Ministries.

"Every video he's done has sold no fewer than 50,000 units," says a representative for T.D. Jakes Ministries. Three titles were distributed in late 1999.

"We ran out of stock on [Jakes'] 'Rhoda Ain't Wrong' because we sold 3,000 to 4,000 units in less than a week," said Angela Bennett, a sales representative for Central South Christian Distribution.

In addition to spiritual growth,

consumers were concerned with their health and that of their families.

The "Educated Caregiver" video series from LifeView Resources was well-received at retail, says its producer, Mike Merryman. The three-part boxed set, "Coping Skills," "Hands-On Skills," and "Emotional Skills," is priced at \$39.95.

"Many Christians look for advice from their pastors, who may not know how to talk with them about long-term care," says Merryman. "We give them practical step-by-step nursing skills and discuss the emotional problems they will go through with their relatives."

Dramatic programs also received a fair amount of attention at the convention. Some titles include "The Omega Code" from GenerisXion Entertainment/Providence. The film, which had a limited release in 300 theaters last October, stars Michael York and Catherine O'Connell depicting Bible's secret numerical code. It will be released on video later this year.

THE CHRONICLES OF NARNIA™



"Tribulation" is being billed as a "second coming of Christ" film; it centers on a detective played by Gary Busey who wakes up in the hospital after the Great Rapture, and begins a physical, mental, spiritual, and emotional quest that transforms him, his sister (Margot Kidman), his sister (Margot Kidman).

(Continued on page 81)

Artisan Takes Stake In Baby Einstein Co., Warner Launches Online Video Club

BABY STEPS: After three years on the market, the Baby Einstein Co. infant video series is one of those seminal success stories that has generated more interest—and sales—that a larger company has signed it for a distribution deal. But in this case, Artisan Entertainment has made more than a distribution deal.

In addition to acquiring North American video distribution rights to the series of four titles and two audio titles, Artisan has given a minority stake in the Littleton, Colo. company.

"Most programs for infants to date have been cottage industries," says Artisan Family Home Entertainment president Glenn Ross. "We don't think anyone is servicing this market with wide distribution."

Like many children's video companies begun by frustrated parents, the Baby Einstein Co. is the brainchild of Julie Aigner-Clark, who produced the videos in her basement for under \$5,000. The programs stimulate infants through age-appropriate music and classical music. Through word-of-mouth among moms and some nice write-ups in the appropriate parenting magazines, sales have grown to more than 1 million units, according to the Baby Einstein Co.

In addition, the company says, revenue growth has soared more than 4,000% in the last two years. And it's not an Internet company.

"Titles in the video series are 'Baby Einstein,' 'Baby Mozart,' 'Baby Shakespeare,' and 'Baby Bach.' Each has a running time of 30 minutes and retails for \$14.99. Ross' first order of business is gaining shelf space with major merchants, large chains, and grocery accounts. The tapes have primarily been sold through kids' stores such as Zany Brains, direct mail, and on the Internet.

"These videos are the most respected brand among parents," says Ross, "and response from retailers has been positive."

Another top priority for the line will be expanding beyond video.

"We think there's a tremendous amount of potential beyond video," says Ross, "because babies just don't sit and watch TV. There are books, music, and toys."

One marketing element Artisan won't be utilizing is corporate sponsorship, which, Ross says, might negatively affect the value of the brand.

"We've had a lot of experience keeping the integrity

of a brand with Hallmark Hall of Fame," he says. "There will be no huge promotions for 'Baby Einstein' with a company like the Beech-Nut baby food. That kind of deal hurts the series' integrity."

The line will add two new titles, which should be available later this year.

Ross says the distribution deal is long-term, but he would not disclose financial terms.

FOR MEMBERS ONLY: Warner Home Video is opening up a video club on the Internet with exclusive offers on Warner products.

The club, which opened for business on Feb. 7, is accessed at warnerhomevideoclub.com. Consumers can join for free, and with an initial purchase of two videos or DVDs, Warner throws in free shipping as well. Consumers have the option to select \$8 in rebates instead of the free shipping.

The site is set up to promote titles in Warner's Century Collection, the supplier's yearlong sell-through program. Each quarter, as the themes of the program change, new titles will be added to the Web site.

In addition to the ease of ordering online, Warner is adding incentives such as contests to win TVs, DVD players, and DVDs. Special pricing, rebates, and other prize packages are also offered.

ELECTION TIME: The Video Software Dealers Assn. (VSDA) is accepting nomination letters to fill four board seats.

To qualify, candidates must be current VSDA members and must submit signed petitions or letters of nomination from at least 10 regular VSDA members.

All nominations must be received on or before April 7 and should be sent to acting VSDA secretary Terri Sedenka, Video Village, 104 Second Ave. N., Mount Vernon, Iowa 52314. Nominations can also be faxed to Sedenka at 319-895-0688.

A ballot with all the nominees will be mailed to all VSDA regular members on May 24 and must be returned by June 28. The winners will be announced prior to the VSDA annual convention, July 8-10 in Las Vegas. Terms are three years.

Board members whose three-year terms are expiring are Bob Edwards, John Heim, John Nucifora, and Jim Salzer. Each is eligible for re-election.



by Eileen Fitzpatrick

Netflix Drops Per-Movie Rentals, Offers Monthly DVD Subscription

BY EILEEN FITZPATRICK

LOS ANGELES—Online DVD rental company Netflix is eliminating per-movie rental charges in favor of a subscription program with a monthly fee.

Under the new plan, called the Unlimited Movie Rental service, customers pay \$19.95 a month to rent as many DVDs as they like. The restriction is that a customer can't have more than four movies checked out at once.

Renters can keep the DVDs as long as they want without incurring business fees. All shipping fees to and from the consumer are also picked up by Netflix.

Netflix is offering a free one-month trial of service for consumers to test the program.

"The Internet is all about raising the ante," says Netflix CEO Reed Hastings. "When AOL and other companies raised the ante with unlimited access and free connections, their businesses grew. All Internet companies have to be aggressively improving their offerings to stay in business."

In October, Netflix instituted the Marquee Program, which enabled its members to pre-select four titles a month for \$15.95. The service fee covered the cost of rentals plus shipping and handling fees (Billboard, Oct. 16, 1999).

Since instituting the Marquee Pro-

gram, Hastings says, the site's volume has grown by 300%. The company now ships more than 100,000 rentals per week and has more than 100,000 consumers in its customer base, he says.

The subscription program eliminates the one-time rental, but Hastings says he's not concerned that consumers will be scared off from making a monthly financial commitment.

"The la carte rental is nice," he says, "but the Marquee Program was so much better, and many have already converted to the Unlimited Movie Rental Service."

Marquee members receive a complimentary upgrade to the new service.

In fact, Hastings says that prior to the launch of the new service, the Marquee Program represented 97% of the company's business.

"We're really only risking losing 3% of our customer base," says Hastings, "so it's worth it."

Hastings expects to continue to upgrade the site, with additional links to online retailers who want to purchase DVDs. To date, the site is only linked with Sam Goody's online store.

In addition, Netflix expects to offer a download option when the technology develops.

Consumers can access the site at netflix.com.



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THE WEEK	LAST WEEK	WEEK ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Equivalent Last Week	PEAK POSITION		WEEKS ON CHART
									ALBUM	SINGLE	
No. 1											
1	12	2	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	25.99			
2	1	13	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video W4754	Michael Myers Heather Graham	1999	PG-13	22.98			
3	2	5	CNN MILLENNIUM 2000	Turner Home Entertainment Warner Home Video 3196	Various Artists	2000	NR	19.98			
4	4	7	BUENA VISTA SOCIAL CLUB	Artscape Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98			
5	8	14	MARY-KATE & ASHLEY PASSPORT TO PARIS	Dualstar Video Warner Home Video 36678	Mary-Kate & Ashley Olsen	1999	M	NR			
6	6	12	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	15.98			
7	5	5	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98			
8	3	8	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	B	19.98			
9	9	15	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96			
10	20	7	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernadette Twins	1999	NR	19.98			
11	13	3	BOB DYLAN: DON'T LOOK BACK	World Music Group 9447	Bob Dylan	1967	NR	19.95			
12	15	8	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99			
13	11	20	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98			
14	7	11	THE IRON GIANT	Warner Family Entertainment Warner Home Video 176-1	Animated	1999	PG	22.25			
15	10	18	MADONNA: THE VIDEO COLLECTION 93-99	Warner Repertoire Video 38506	Madonna	1965	NR	19.51			
16	18	6	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000	NR	19.51			
17	25	18	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	12.98			
18	22	6	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1995	NR	14.95			
19			METALLICA: S & M	Elektra Entertainment 40216-3	Metallica	1991	NR	13.95			
20	RE-ENTRY		ANNIE	Walt Disney Home Video Buena Vista Home Entertainment 1052	Alicia Morton Kathy Bates	1999	NR	10.99			
21	18	40	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M205.60	The Beatles	1968	G	13.99			
22	27	18	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	13.98			
23	21	3	DEATH ROW BANC: LISTERIA SUPPORTED	Death Row Vertigo Distributing 66200	2 Pac Snoop Doggy Dogg	1999	NR	13.98			
24	38	10	DAVE MATTHEWS BAND: LISTERIA SUPPORTED	BMG Video 65015	Dave Matthews Band	1995	NR	13.98			
25	NEW		ENEMY OF THE STATE	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gary Hackman	1999	G	19.96			
26	23	6	THE ADVENTURES OF ELMO IN GROCERLAND	Columbia TriStar Home Video 014528	The Muppets	1999	G	21.95			
27	18	109	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Myers Elizabeth Hurley	1997	PG-13	19.98			
28	19	18	BELLY	Arscape Home Entertainment 10207	NAS DMX	1999	G	14.98			
29	29	6	MARIAH #1'S	Columbia Music Video Sony Music Entertainment 50195	Monie Canay	2000	NR	14.05			
30	16	8	INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15502	Matthew Broderick Robert Downey Jr.	1995	PG	24.95			
31	NEW		RUSHMORE	Touchstone Home Video Buena Vista Home Entertainment 1596903	Billy Murray	1999	G	19.98			
32	30	2	CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 915688	Chris Rock	1999	NR	19.98			
33	NEW		POKEMON: WAKE UP SNORLEX	Vi-Video Universal Entertainment 240	Animated	1999	NR	16.15			
34	NEW		GODS AND MONSTERS	Universal Studios Home Video 841-2	Tom McElarney Morgan Freeman	1999	NR	19.98			
35	31	3	PLAYBACK	Paramount Home Video 336323	Mel Gibson	1999	R	14.95			
36	18	10	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98			
37	25	13	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98			
38	38	38	SHAMIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1998	G	12.95			

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or, of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and, of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, RIAA/IRMA Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

Times Aired	LAST Aired	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
No. 1				
1	1	7 AMERICAN PIE (R)	Universal Studios Home Video UDK 4950	Jerry Seinfeld Beverly Hills Cop
2	4	2 MYSTERY MEN (PG-13)	Universal Studios Home Video UDK 4950	Sam Stall Jeff Bridges
3	7	3 THE GENERAL'S DAUGHTER (R)	Paramount Home Video PMV 4250	John Travolta Dustin Diamond
4	9	4 LAKE PLACID (R)	FoxVideo 2000099	Bill Pullman Brenda Bakula
5	3	3 BOWFINGER (PG-13)	FoxVideo Studios Home Video B4-152	Steve Martin Linda Murphy
6	8	7 SUMMER OF SAM (R)	Barbra Streisand Home Entertainment 1033	Michelle Pfeiffer Liam Neeson
7	4	3 THE 13TH WARRIOR (R)	Touchstone Home Video Barbra Streisand Home Entertainment 1033	Anthony Anderson John Wood
8	6	2 THE RETURN BRIDE (PG)	Paramount Home Video 327843	Richard Gere Julia Roberts
9	NEW	7 TARZAN (G)	Jelly-Jelly Home Video Barbra Streisand Home Entertainment 1033	Animated Sean Connery
10	11	11 ENTRAPMENT (PG-13)	Universal: 4112099	Sam Connors John Wood
11	12	13 HOTTING HALL (PG-13)	Universal: Studio Home Video 20640	Jill Roberts Hugh Grant
12	15	4 MICKEY BLUE EYES (PG-13)	Warner Home Video 92565	Hugh Grant James Caan
13	7	20 THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
14	RE-ENTRY	10 AN LOOL ROLL (R)	Columbia TriStar Home Video 07300	Royce Reynolds Minnie Driver
15	10	2 AN LONAL HUSBAND (PG-13)	Universal Home Entertainment Barbra Streisand Home Entertainment 1033	Rupert Everett Minnie Driver
16	NEW	7 SPIRIT OF ECHOES (R)	Artisan Home Entertainment 10337	Kristi Benson Jeff Bridges
17	RE-ENTRY	10 ASTRATION ROAD (R)	Columbia TriStar Home Video 02-545	Jeff Bridges Jennifer Jason
18	12	12 AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video 74154	Michael Hanks Heather Graham
19	16	7 DEEP BLUE SEA (R)	Warner Home Video 17242	Sarah L. Jackson David Leitch
20	14	11 SOUTH PARK: BIGGER,	Touchstone Home Video 334313	Animated Jeff Bridges

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically-released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically-released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Broadcast/SP Communications.

Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE AND RACK SALES REPORTS

THIS WEEK	LAST WEEK	COLLECTED, COMPILED, AND PROVIDED BY			Principal Performers
		TITLE (Rating)	Label	Distributing Label, Catalog Number	
					
1	2	TARZAN (G) (R)	Walt Disney Home Video	Walt Disney Home Video 5810	Animated
2	NEW	BLUE STREAK (PG-13) (G)	Columbia TriStar Home Video	04011	Marlon Lawrence
3	4	21 THE MATRIX (R) (G)	Warner Home Video	7737	Jason Reece Keanu Reeves Laurence Fishburne
4	5	8 AMERICAN PIE (PG-16)	Universal Studios Home Video	20735	Jason Biggs Shirley Jones Comedy
5	3	3 RUNAWAY BRIDE (PG) (G)	Paramount Home Video	323647	Richard Gere Julia Roberts
6	8	8 THE SAWHORN REDEMPTION (R) (R)	Columbia TriStar Home Video	2583	Tenacious D Morgan Freeman
7	6	6 THE THOMAS CROWN AFFAIR (G) (G)	MGM Home Entertainment/Warner		Peter Onorati Michael Douglas
8	2	2 THE STRIP OF ECHOES (R) (R)	Artisan Home Entertainment	10197	Kevin Bacon
9	NEW	THE ASTORIAN'S WIFE (R) (G)	New Line Home Video/Warner	Home Video 13495	Johnny Depp Christina Ricci Robert De Niro
10	7	7 HEAT (PG-16)	Warner Home Video	14192	Al Pacino Robert De Niro
11	9	10 DEEP BLUE SEA (G) (G)	Warner Home Video	17424	Samuel L. Jackson Bruce Campbell
12	12	4 THE 13TH WARRIOR (PG-16)	Touchstone Home Video/Universal		Anthony Anderson Dennis Quaid
13	RE-ENTRY	NOTTING HILL (PG-13) (R)	Universal Studios Home Video	25540	Jill Roberts Hugh Grant
14	4	BOVINGFISH (PG-13) (R)	Universal Studios Home Video	25545	John Mahoney John C. McGinley
15	14	5 SAVING PRIVATE RYAN (G) (G)	DreamWorks Home Entertainment	28676	Tom Hanks Matt Damon
16	RE-ENTRY	THE WOOD JOON (PG)	Paramount Home Video	330694	Yusei Ogasawara Takeshi Kaneshiro
17	9	8 AMERICAN PIA (R) (R)	Universal Studios Home Video	20683	Jason Biggs Shirley Jones Comedy
18	13	9 THE GENIUSKID DAUGHTER (G) (G)	New Line Home Video/Warner	329037	Joey Travolta Liam Neeson
19	15	15 AUSTIN POWERS: THE SPY	New Line Home Video/Warner		Michael Myers Mike Myers

19	18	18	WHO SHAGGED ME PG-13 (34 SR)	Home Video N4291	Heather Graham
20	15	5	LAKE PLACID (R) (34 SR)	FoxVideo 2000002	Bill Pullman Robert Forster

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HEALTH, COUNSELING TITLES ARE STARS AT CBA EXPO

(Continued from page 79)

der), and his brother-in-law (Howie Mandel).

The \$29.95 title from Cloud Ten Pictures/Prophecy Partners is being pitched to Christian retailers through interactive video displays, bag stickers, fliers, and a Web site. Other titles from the company include "Judgment," which will be available this spring, and "Vanished," a \$24.95 docudrama with minister John Hage.

Meanwhile, "The Millennium Chorus" is being advertised to the market as "the greatest story ever sung." The title is available at the Family Christian Stores chain, which exclusively has the \$19.95 title until April, when distribution will be widened to the rest of the Christian market.

"The Millennium Chorus" features Broadway's "Phantom of the Opera" star Michael Crawford, Kathie Lee Gifford, Jennifer Holliday, Michael W. Smith, Shirley Caesar, and Bob Carlisle in what's being termed a "Carole's Messiah" for the 21st century.

"We want to sell 500,000 to 1 million units," says Visual Entertainment president/CEO David Selbert. A portion of the proceeds will ben-

efit such nonprofit organizations as the Red Cross, Campus Crusade for Christ, the Salvation Army, and World Relief.

Consumers are also anxious for the July 18 release of the CBS made-for-television movie "Jesus," due from Sparrow/Chordant Distribution.

"John," the third installment of Visual Entertainment's "Visual Bible" series, arrives in December as a four-tape set priced at \$99.95.

A Spanish version of the "Visual Bible" title "Acts" will be released next year, and other segments from the series have aired on TV in Germany, Portugal, Hungary, Poland, and Japan.

Overall, Christian home video saw a 17% increase in sales from 1998 to 1999, according to CBA data.

However, children's video sales still reigned supreme among Christian retailers last year.

DreamWorks Home Entertainment's "The Prince of Egypt" was a box office and video blockbuster for the supplier, and among Christian retailers it ranked as the 10th best seller of 1999, according to the trade organization. Titles from the "Veg-



gie Tales" series occupied the one-through-nine positions.

"VeggieTales" took an overwhelming 55% share of revenues in 1999 of all Christian videos, according to CBA.

At the show, however, retailers got a look at two new competitors to "VeggieTales."

"The Return of The King" will debut in the second quarter as part

of the "Kingdom Under The Sea" series from Bridgestone Multimedia Group. The series features 8-D tropical fish characters who swim through stories of the Bible.

The company will also import C.S. Lewis' masterpiece "The Chronicles of Narnia," which originally aired on the BBC. A three-title boxed set for \$59.95 includes "The Lion, The Witch, And The Wardrobe," "Prince

Caspian & The Voyage Of The Dawn Treader," and "The Silver Chair." Each program is also available in two tapes for \$19.95.

3-D animation also highlights "Threads" from Everlast Entertainment, which is described as a mix of "Calvin And Hobbes" humor and the cuddly values of "Winnie The Pooh." The first title from the series is due in stores in July, with a second due in the fall.

Everlast, which marketed "VeggieTales" as well as other successful Christian videos, will invest \$500,000 to introduce "Threads" to retail, beginning with advertising and publicity to Christian retailers. "Threads" costumed characters will star in their own national live show, a regional mall tour, and local theater premieres.

Other marketing elements include licensed products such as books, toys, and novelties. Interactive kiosks in the retail chain Kid City 2000 will feature fat-touch monitors that will also advertise "Threads."

Advertising, Merchandising Tips Offered At VSDA Confab

The Video Software Dealers Assn. has announced the seminar lineup for the 19th annual national convention, scheduled for July 8-10 at the Venetian Hotel/Sands Exposition Center in Las Vegas.

Two seminar schedules will be announced, with the first focusing on Arthur Anderson's "10 Steps To Success" program.

A second set of seminars focusing on management and support will be announced at a later date.

The first set of seminars are as follows: "Strategies For The New Century," July 9, 12:45-1:45 p.m. Presented by consultant Jeff Hansen; the seminar will show retailers how to identify and capitalize on new business opportunities.

"Thinking Like Your Customers," July 9, 10 a.m.-noon. Professional consultant Pam Schuck puts retailers in the shoes of the customer in an effort to improve sales skills and increase repeat visits.

"Tapping Into Generation Y," July 10, 10:15-11:15 a.m. Schuck teaches retailers how to understand the lucrative youth market and its buying habits.

"Location, Location, Location," July 9, 8:15-11:15 a.m. Led by former real estate executive June Davidson, this seminar will teach retailers how to consider relocation and when to renegotiate a lease, as well as how to pick a location and sign a lease.

"Competing In The World Of Games," July 7, 2-3 p.m. Ziff-Davis Game group VP Dale Strang will teach retailers how to create a game category in their stores.

"DVD: The New Technology Wave," July 9, 4:30-5:30 p.m. Wax-Workz VP of marketing Kirk Kirkpatrick gives retailers a brief overview of the new consumer electronics devices, as well as marketing ideas for DVD product.

"Promotions That Work: Don't Reinvent The Wheel," July 9, 2-3 p.m. Image development specialist Liz Mitchell lets dealers in on the latest and hottest marketing ideas, focusing in on what works for different retail segments.

"How To Advertise," July 10, 9-10 a.m. Author, journalist, and advertising expert Ray Hanania shows retailers how to best use media outlets to gain exposure.

"Memorable Merchandising," July 7, 4:30-5:30 p.m. Artisan Entertainment East Coast sales director Greg Pastor demonstrates how to make stunning displays from ordinary materials and posters available through distributors.

"Improving Productivity," July 8, 11:30 a.m.-12:30 p.m. Michele Cohen, CEO of Fun in a Box Solutions, shows dealers how to keep their staffs running at efficiency. Retailers will be given checks and other tips to manage their retail business better.

Billboard.

Top Special Interest Video Sales.

FEBRUARY 26, 2000

THIS WEEK'S LAST WEEK'S

RATES & INFORMATION

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RCR RECORDS

FRANCE TO PUSH LOWER VAT RATE

(Continued from page 19)

rate "is beneficial for consumers, but is also a way to fight against piracy." However, Trautmann warns that a lower price can only have an impact on prices if "the industry doesn't take advantage of the situation to increase their margins."

Reacting to Trautmann's comments, Hervé Rony, director general of industry body SNEP, says that "this is in line with what she [previously] said she would do." Rony adds that previous French administrations had also made this promise with no tangible result and that SNEP will continue to pressure the government on the issue.

SNEP believes the case for lowering the VAT rate is more acute than ever, and not only in France, with sales levels decreasing and a CD burner-fueled rise in home copying.

In January, while announcing that French music sales had dropped 4.5% in units and 2.5% in value, SNEP president Pascal Negre made it clear that CD burners had affected legitimate sales. Negre believes one way to get consumers back into buying CDs is to lower prices—which would be achieved by a drop in the VAT rate.

Rony notes that a lower VAT rate at a European level requires consensus from all EU member states and needs to be integrated into the EU's vast harmonization scheme for European taxes. He points out that the measure would have a better chance of being adopted if it were backed by other territories and by the International Federation of the Phonographic Industry. "What we need to succeed is support from all sides of the industry in Europe," says Rony.

GERMAN ROLLING STONE AIDS ACTS

(Continued from page 19)

ly about the publication's entry into television promotion. "Rolling Stone Germany have always been great supporters of Travis," she says, "and they booked them for that tour before [the band's second album] 'The Man Who' came out last April. In fact, off the first album, 'Good Feeling,' they were voted best newcomer in the [Rolling Stone Germany] readers' poll."

The tour, she continues, "was well-organized, and it makes sense to have WOM involved, because if the acts have new albums, the retail companies can run alongside, and they give them prominent tracking and so on."

"It was Travis' first major tour in Germany, and it helped them a lot," she says. "We're now having great airplay results, the album's selling really well, and they're doing their own dates there in March. The Rolling Stone Roadshow proved the way for all that to happen." Sales of "The Man Who" in Germany were at over 100,000 before the tour. Within 25,000 immediately afterward, according to Quigley, who says they now stand at about 80,000 there.

Achim Felsa, managing director of Boxman in Germany, which also sponsored the first tour, is similarly enthusiastic. "We've had only positive reaction from everyone involved," he says, observing that audiences at the inaugural Roadshow were broadly in the 25-35 demographic targeted by



Boxman. "The audience was great, and the shows were very well-organized."

Boxman's presence on the upcoming tour will again include stage-side banter with a promotional team at each gig, with some ticket numbers qualifying for prizes from the E-tailer.

"Travis got to be quite big after doing this," adds Felsa. "And I have to say we really achieved substantial results in a promotional team at each gig. As long as the same thing happens this time, I see no reason to stop [being involved]." The magazine is already planning a third tour for November.

CULTURE 2000 BUDGET

(Continued from page 55)

January.

A letter signed by Michel and EMO president Eduardo Bautista, president of Spanish authors' rights society SGAE, says, "The music industry, in all its diversity, should be better taken into consideration by the commission's policy."

The EMO is particularly worried that, within the current budget, the future of the European Music Observatory—set up with the blessing of the commission to monitor the flow of repertoire within the EU—is at stake due to a lack of funding. As a result, Michel says, "with regret we have been forced to freeze the activities of the observatory until a solution is found by the commission."

Adds Michel, "There is a clear need for a table that will take into consideration the music industry sector. There should be mechanisms to support independent companies, especially in their Internet efforts. There is a need for support to be given to European artists undertaking international tours. We need mechanisms that are adapted to the reality and the nature of the music industry."

Michel says he is now looking forward to France's presidency of the EU during the second half of the year as an opportunity to present some proposals, although this may risk postponement of any decision regarding the observatory until at least the end of the year.

Playing venues of 1,000-1,500 capacity, the second Roadshow will move on from Hamburg to Berlin, Bremen, Nuremberg, Mannheim, Dortmund, Düsseldorf, and Dresden, culminating April 8 at the Colosseum in Munich. Being on this tour helps the bands play in venues that they would be able to otherwise, says Balzer.

Johnson is currently hot in Europe with the single "Glorious," which after performing well in Scandinavia recently topped the U.K. top five hit on WEA and led to a wide European release for his "Lieding" album.

"Glorious" has been a top 75 sales and top 50 airplay hit in Germany, notes Rainier Foote, Warner Music Europe marketing director of group and affiliate repertoire. He says it is "pretty early days" for the artist there, but that the tour will help to break Johnson, whom he describes as "one of our most important new acts."

Boxman's promotional team, says Rixon, adds, "The timing is good, because we want the [summer] festival dates in Europe." He confirms that such a bill "absolutely" means that Johnson can play bigger venues than would have been feasible at this stage in his career.

"Rolling Stone are championing new bands here and taking the risk on things," concludes Quigley. "A lot of U.K. publications wouldn't do that. I can only see it going from strength to strength."

A&R DIRECTOR

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AMFM, CITADEL SIGN NEW INTERNET PACTS. Two first-time deals with two major radio groups mark the further integration of the industry with the Internet. AMFM has joined forces with RCN Corp. in a co-branding initiative to expand RCN's penetration into Philadelphia. RCN bundles telephone, high-speed Internet, and cable-TV service. Beginning next month, AMFM's adult top 40 WLCE, top 40 WIOG, and R&B WUSL will promote RCN with on-air commercials and station remotes, and each station's Web site will be able to register new RCN subscribers.

AMFM has received an upfront lump sum and will have access to RCN subscribers to market its radio properties. If the marketing alliance is successful, both companies say, it may lead to similar arrangements in other shared markets, such as Chicago.

Meanwhile, Citadel has out-sourced its Internet streaming to BroadcastAmerica.com. Forty-seven Citadel stations in eight test markets will begin streaming in March. During the trial, BroadcastAmerica will get all streaming and maintenance costs, and the station links will be housed on the company's Web site. In exchange, BroadcastAmerica will get an undisclosed amount of ad time on Citadel stations. The online network already broadcasts programming from five Citadel stations in New England.

Stations taking part in the pilot program include adult top 40 KREE Salt Lake City; mainstream top 40 KKMG Colorado Springs, Colo.; top 40 KQOB and AC KMGA Albuquerque, N.M.; AC WLEV Allentown, Pa.; top 40 KLAL, AC KVLO, and adult top 40 KURB Little Rock, Ark.

LPFM JUDD-ERNAULT. The National Assn. of Broadcasters (NAB) filed a petition in the U.S. Court of Appeals for the District of Columbia Circuit on Feb. 16, asking that the court set aside the Federal Communications Commission's (FCC) order establishing low-power radio (LPFM). NAB president/CEO Eddie Fritts issued a release saying, "The FCC has turned its back on spectrum integrity. The plan to cram in hundreds, if not thousands, of low-power FM stations will create unacceptable interference across the radio dial." Meanwhile, the congressional effort to overturn LPFM has taken a step forward. Sen. Judd Gregg, R-N.H., has introduced a Senate companion bill to legislation introduced in the House by Rep. Mike Oxley, R-Ohio, barring the FCC from implementing LPFM.

CLEAR CHANNEL FINED OVER CONTEST. Clear Channel has been fined for violating the FCC's contesting rules. Rhythmic top 40 KPRR El Paso, Texas, ran a "Who Wants To Be A Millionaire" spoof contest. So You Want to Win 10,000, without disclosing that the prize would be awarded in Italian lira, not U.S. dollars. Contest winner Trisha Dean says she thought the station was joking when they told her on the air that her prize was in lira, and it was not until she picked up her \$53 check that she realized it was no joke. According to Clear Channel, "The morning show intentionally did not state what the '10,000' referred to," the station never said on the air it was giving away \$10,000, and the complete rules were posted on its Web site. The FCC, however, sided with Dean and slapped the \$4,000 fine (U.S.) on KPRR.

KIIS-FM L.A. On The Comeback Trail

Top 40 Station, No. 2 In Market, Makes It All Look Easy

This story was prepared by Airplay Monitor's Jeff Silberman.

LOS ANGELES—Their station, top 40 KIIS-FM Los Angeles, hit a 5 share 12-plus in the just-released fall Arbitron survey, good for second place overall in the ultra-competitive Los Angeles market.

Their morning star, Rick Dees, passed Howard Stern to become the top English-speaking wake-up show in town. The morning and afternoon dayparts each came a million.

Suffice it to say, Feb. 2 was a good day for PD Dan Kiley and music director Michael Steele, as they fielded endless congratulatory calls from their peers in radio and record.



KILEY

Coming off a 3.6 share a year ago, KIIS has been visibly on the comeback trail over the past few weeks.

And Kiley says the numbers have been rebuilt one minute at a time.

"We always thought we could get to a 5 share at some point, considering the way everything was going in the marketplace," he says. "The deal was, once we accelerated the come with our birthday games [where the station awarded \$3 million in two cash prizes], sooner or later we'd get a pop in [time spent listening]. The music was great—it's no secret that it goes in cycles—and we simply persisted for our jocks to give us one more minute [of time spent listening] an hour. That's 24 minutes a day; multiply that by seven days a week, and, eventually, we got that pop."

"It's not as if we reinvented the format," Kiley continues. "It's all about entertaining and playing the right hits, and what worked well in the '50s and '60s still works. It's so

basic. If people ever knew how simple this can be."

So if KIIS's success is built on the basic programming tenets that everyone knows, why isn't everyone enjoying similar success? "Look at how many guys try to overthink it," Kiley says. "Such as consultants. You know what Clear Channel's policy is on consultants? Oh, that's right, we don't have them."

'WE'RE THE ONES WHO SCREW IT UP'

Nor are they worried that the current up cycle in top 40 music will eventually peter out. "You know who says that the cycle stops? We do, because we're the ones who screw it up," Kiley says. "There are always good currents out there. We just don't find them all."

"It's radio's fault when we gravitate to trends, such as playing too many boy bands or whatever," Steele says. "Then the labels start signing nothing but boy bands, the variety of

hits dries up, and programmers start wondering what went wrong. Well, we did it to ourselves."

Yet Steele isn't music-burn-phobic. "I'm not more suspicious of boy bands, but at the same time, I'm not less suspicious of the hot trend as [with] any other record. If we believe it's a hit, we put it on. The key is to not get too caught up with the image of the band. Just because something worked the last five times [doesn't] mean the sixth record will automatically work."

Here's a typical hour on KIIS: No Dumb, "Spidersweb," Britney Spears, "From The Bottom Of My Broken Heart"; Lou Bega, "Mambo No. 5 (A Little Bit Of...)" ; Mariah Carey Featuring Joe & 98, "Thank God I Found You"; Marc Anthony, "I Need To Know"; Madonna, "American Pie"; Biqua, "Bring It All To Me"; Santana Featuring Rob Thomas, "Smooth"; Whitney Houston, "My Love Is Your

(Continued on next page)



Word Out. Reprise artist Sasha, whose should-be hit "If You Believe" is just now working its way to radio, makes his way through the requisite stage stops. Shown, from left, are Sasha; Jim Kelly, assistant PD of WKRP (Q102) Cincinnati; and Phil Costello, senior VP of promotion for Reprise.

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Adult Contemporary

#	Wk.	Wk.	Wks. On Chart	TITLE (ARTIST & ALBUM INFORMATION LABEL)	ARTIST
No. 1					
1	1	1	20	I KNEW I LOVED YOU (SAVAGE GARDEN 10, 10/10/99) P. 1	SAVAGE GARDEN
2	2	2	18	THAT'S THE WAY IT IS (CELINE DION 10, 10/10/99) P. 1	CELINE DION
3	3	3	24	AMAZED (LONESTAR 10, 10/10/99) P. 1	LONESTAR
4	4	7	9	BACK AT ONE (BRIAN MCKNIGHT 10, 10/10/99) P. 1	BRIAN MCKNIGHT
5	5	5	26	I DO (KIERSTEN VAUGHN) (98 DEGREES 10, 10/10/99) P. 1	98 DEGREES
6	6	4	42	I WANT IT THAT WAY (BACKSTREET BOYS 10, 10/10/99) P. 1	BACKSTREET BOYS
7	7	8	45	YOU'LL BE IN MY HEART (PHIL COLLINS 10, 10/10/99) P. 1	PHIL COLLINS
8	8	6	29	MUSIC OF MY HEART (N SYNC & GIORIA ESTEFAN 10, 10/10/99) P. 1	'N SYNC & PHILIP ESTEFAN
9	9	9	36	I COULD NOT ASK FOR MORE (EDWY MCCAIN 10, 10/10/99) P. 1	EDWY MCCAIN
10	10	10	10	ANGELS (ROBBIE WILLIAMS 10, 10/10/99) P. 1	ROBBIE WILLIAMS
AIRPOWER					
11	17	22	4	BREATHES (FAITH HILL 10, 10/10/99) P. 1	FAITH HILL
12	13	19	8	SHOW ME THE MEANING OF BEING LONELY (BACKSTREET BOYS 10, 10/10/99) P. 1	BACKSTREET BOYS
13	10	11	14	STRANGERS LIKE ME (PHIL COLLINS 10, 10/10/99) P. 1	PHIL COLLINS
14	12	12	30	SHE'S ALL I EVER HAD (RICKY MARTIN 10, 10/10/99) P. 1	RICKY MARTIN
15	14	14	43	I WILL REMEMBER YOU (LIVE) (SARAH MCCLACHLAN 10, 10/10/99) P. 1	SARAH MCCLACHLAN
16	15	13	43	THE HARDEST THING (98 DEGREES 10, 10/10/99) P. 1	98 DEGREES
17	19	18	17	SMOOTH (SANTANA FEATURING ROB THOMAS 10, 10/10/99) P. 1	SANTANA FEATURING ROB THOMAS
18	16	17	67	ANGEL (SARAH MCCLACHLAN 10, 10/10/99) P. 1	SARAH MCCLACHLAN
19	18	16	49	KISS ME (SANTANA FEATURING ROB THOMAS 10, 10/10/99) P. 1	SANTANA FEATURING ROB THOMAS
20	20	15	111	TRULY MADLY DEEPLY (SAVAGE GARDEN 10, 10/10/99) P. 1	SAVAGE GARDEN
21	21	20	15	NEVER LET YOU GO (SANTANA FEATURING ROB THOMAS 10, 10/10/99) P. 1	SANTANA FEATURING ROB THOMAS
22	22	21	8	I LEARNED FROM THE BEST (WHITNEY HOUSTON 10, 10/10/99) P. 1	WHITNEY HOUSTON
23	24	24	6	WHEN THE HEARTACHE IS OVER (TINA TURNER 10, 10/10/99) P. 1	TINA TURNER
24	28	23	22	I NEED TO KNOW (MARC ANTHONY 10, 10/10/99) P. 1	MARC ANTHONY
25	NEW	1	1	AMERICAN PIE (DONOVAN 10, 10/10/99) P. 1	MADONNA

Adult Top 40

#	Wk.	Wk.	Wks. On Chart	TITLE (ARTIST & ALBUM INFORMATION LABEL)	ARTIST
No. 1					
1	1	1	34	SMOOTH (SANTANA FEATURING ROB THOMAS 10, 10/10/99) P. 1	SANTANA FEATURING ROB THOMAS
2	2	2	18	INTO THE MORNING COMES (SMASH MOUTH 10, 10/10/99) P. 1	SMASH MOUTH
3	4	4	19	I KNEW I LOVED YOU (SAVAGE GARDEN 10, 10/10/99) P. 1	SAVAGE GARDEN
4	3	3	30	MEET VIRGINIA (TRAIN 10, 10/10/99) P. 1	TRAIN
5	5	5	18	HANGIN' AROUND (COUNTING CROWS 10, 10/10/99) P. 1	COUNTING CROWS
6	6	5	36	BLACK BALLOON (GOD DADDYS 10, 10/10/99) P. 1	GOD DADDYS
7	9	11	15	THAT'S THE WAY IT IS (CELINE DION 10, 10/10/99) P. 1	CELINE DION
8	7	7	15	I NEED TO KNOW (MARC ANTHONY 10, 10/10/99) P. 1	MARC ANTHONY
9	11	8	7	NEVER LET YOU GO (SANTANA FEATURING ROB THOMAS 10, 10/10/99) P. 1	SANTANA FEATURING ROB THOMAS
10	12	12	17	EVERYTHING YOU WANT (VERTICAL HORIZON 10, 10/10/99) P. 1	VERTICAL HORIZON
11	10	12	17	TAKE A PICTURE (FILTER 10, 10/10/99) P. 1	FILTER
12	6	8	21	BRAND NEW DAY (STING 10, 10/10/99) P. 1	STING
13	13	9	45	OUT OF MY HEAD (FASTRAB 10, 10/10/99) P. 1	FASTRAB
14	14	15	36	SOME DAY (FOO FIGHTERS 10, 10/10/99) P. 1	FOO FIGHTERS
15	18	16	16	LET'S GET ALONG (TAL BACHMAN 10, 10/10/99) P. 1	TAL BACHMAN
16	15	13	43	SHE'S SO HIGH (BETH HART 10, 10/10/99) P. 1	BETH HART
17	16	10	20	L.A. SONG (R.E.M. 10, 10/10/99) P. 1	R.E.M.
18	17	14	14	THE GREAT BEYOND (MACY GRAY 10, 10/10/99) P. 1	MACY GRAY
AIRPOWER					
19	22	22	8	I TRY (MACY GRAY 10, 10/10/99) P. 1	MACY GRAY
20	19	20	19	FALLS APART (SUGAR RAY 10, 10/10/99) P. 1	SUGAR RAY
21	21	23	6	AMAZED (LONESTAR 10, 10/10/99) P. 1	LONESTAR
22	23	28	8	BREATHES (FAITH HILL 10, 10/10/99) P. 1	FAITH HILL
23	24	27	5	SHOW ME THE MEANING OF BEING LONELY (BACKSTREET BOYS 10, 10/10/99) P. 1	BACKSTREET BOYS
24	28	—	2	AMERICAN PIE (DONOVAN 10, 10/10/99) P. 1	MADONNA
25	25	25	25	BLUE (DA BA DEE) (EIFFEL 65 10, 10/10/99) P. 1	EIFFEL 65

Radio
PROGRAMMINGKIIS-FM L.A. ON THE COMEBACK TRAIL
(Continued from preceding page)

Love"; K-Ci & JoJo, "Tell Me It's Real"; Eiffel 65, "Blue (Da Ba Dee)"; Backstreet Boys, "Show Me The Meaning Of Being Lonely"; and The Cardigans, "Lovefool."

THE NEXT BIG THING

Steele refrains from making a blanket prediction on what he expects to be the next big thing in top 40, other than noting, "I'll probably be more of the dancey songs, like Eiffel 65's 'Blue (Da Ba Dee)'. I won't say that 'music style' will be a big trend, but I do think that records with tempo will hold on longer. Top 40 is about to become, tempo, fun, and excitement. This format was in the doldrums in the early '90s because it played too many AC-sounding records. We'll do fine as long as we keep the tempo up."

Yet a lot more has been going on than the mere oversight of a hugely profitable top 40 station. Kieley's p.m. jock, Valentine, has become a virtual morning host for nine stations in the Midwest. "It's no secret that any time you start a new job, it takes a while to get used to it," Kieley says. "It was a lot of work for Valentine for the first 30 days, but once we got the right system in place and assistants to help him—he needs three people to drop all the elements in, such as the interview he did with 'The Green Mile' actor Michael Clarke Duncan—it started to go smoothly."

The next air shift to play beyond L.A. is Rick Dees' morning show. Beginning on KFMS Las Vegas, Dees will syndicate his show primarily to stations in the Western time zone. With Prophecy technology at

hand, though, it's certainly not out of the realm of possibility to have Dees' best bits virtually assembled into next-day morning shows in the Midwest and East.

ON THE INTERNET

Kieley and Steele double their pleasure on the Web. Not only do they oversee KIIS' Web site (where the station has been streamed for almost three years), but they also have a hand in the music programming of Kismfm, the Internet-only station with an emphasis on hip-hop and alternative product. "Although we pick the music on the site, we don't use Kismfm to test music for KIIS," Kieley says. "We structured the sites so they're completely different. Neither site even mentions the other. The reason for that is KIIS is more targeted to 25-34 females, while Kismfm targets a 70/30 ratio of males to females."

"When it comes to actual bodies using [Kismfm], our core is males 15-22," Steele adds. "We bolt it down to [time spent listening] of only a half-hour a day. We make those rotations quicker than KIIS. Kismfm also offers far more music information and some different lifestyle features,

too. This winter, there's a lot of stuff about snowboarding and nothing on Barbie dolls."

Despite the imminent merger of Clear Channel stations with AMFM's L.A. cluster that includes KYSR (Star 98.7), KBIG, KOST, and KCMG (Mega 100), Kieley hasn't thought about future strategic decisions he may have the power to make. "I've got a big job right here, running a station that bills \$44 million," he says. "Our job is to make KIIS profitable and to get numbers. We'll cross that bridge when it happens. Now, we look at everyone as competition, and our job is to kick their asses, to put it mildly."

There's no time to gloat. "We've been on the other side of the fence, when the modern station in town was kicking our ass," Kieley says. "So all we focus on is getting teen girls and their mothers to listen to us. We don't set goals for Dees. We just want to entertain our core."

"They do look back, and not just to relearn from their mistakes. 'You better have time to look back, because you learn from history,'" says Kieley.

"I've learned from great PDs such as Harry Nelson, Rick Lipnickoff, and Gerry Cagle, and what we're doing here is no different than what KFRC [San Francisco] did: giving the audience hit music variety in an entertaining way."



'B' Movie. Showing off its steady stream of superstar spoters, WBMM (89.6) Chicago recently snapped a couple of pictures to demonstrate its prowess in the market. On top, Brian McKnight, who recently hit No. 2 with his "Back At One," is flanked by music director Erik Bradley, left, and PD Todd Cavanah. Below, Mariah Carey, whose "Thank God I Found You" just became her 15th No. 1 hit, poses with new personalities Tim "Spinny" Schommer, left, and Julian "Jumpsin'" Perez.



Jessica Simpson Hopes To Restore Faith In Love With Lacheve Diet 'Where You Are'

FOREVER LOVE: In case you've been living outside the teen romance loop, Jessica Simpson is in love. The 19-year-old recently celebrated her one-year anniversary with fellow musical heartthrob Nick Lacheve, 26, the lead singer of boy band 98°.

"Nick and I are going to be the most 'Sonny & Cher,' says Simpson, with an unabridged laugh. "Only, I expect we're going to last a lot longer. It's serious; he's met my family, and I spent Christmas with him. We don't take a second off for granted."

Indeed, romance is the name of the game for the songbird, whose first single, the deliciously over-the-top ballad "I Wanna Love You Forever," swept through the hearts of the nation, reaching No. 3 on The Billboard Hot 100 and selling platinum to land atop the Hot 100 Singles Sales chart. Her Columbia album, "Sweet Kisses," went gold in just two months. "I'm such a romantic and want people to believe in everlasting love," says Simpson of her first hit. "My grandparents have been married for 47 years, and you don't see that a lot. My goal is to restore people's faith in love."

Her follow-up release, "Where You Are," a splendidly simple duet with Lacheve, is poised for radio release this week, with guitar arpeggios reaching to a flurry of exposure. The song is featured as the end title to the upcoming Fox 2000 film "Here On Earth," while Simpson and Lacheve performed "Where You Are" during MTV's "Snowed In" special, and were featured in a MTV Simpson & Lacheve "Making Of The Video" segment that debuted—when else—on Valentine's Day.

They will also perform together on "The Tonight Show With Jay Leno," "The Rosie O'Donnell Show," and "Good Morning America" in March and April and appear on an upcoming cover of Seventeen.

Simpson's career path has been charmed. In addition to her successes on the charts and with romance, she has fostered a Web fan base that borders on fanatical, is touring the web, and has already signed a development deal with the WB television network for her own TV series. Movie scripts, meanwhile, are flowing in.

"It's all been happening so fast, it's hard to catch it," she admits. "Every day, every hour, it seems I'm always doing something. But whenever I have a moment off, it really begins to set in. It's breathtaking, and it's amazing."

As a result, however, amidst the competitive landscape in which Simpson has planted roots, but with fellow chart masters Britney Spears and Christina Aguilera. But, says Simpson, no worry. "I'm not as musical content as the way she carries herself isn't like

your average teeny-bopper. She comes across as very mature," says Tony Kirsch, assistant PD of WHYY (1700 AM). "Britney's still a girl, and Jessica's a woman, with Christina falling somewhere in the middle. And the girl can sing; she opened here for Ricky



by Chuck Taylor

Martin and put on a performance that looked like a superstar to me."

"I think that Jessica has some of the same pop appeal that Britney and Christina have, but her style is much different," says Jay Towers, assistant PD of WDRQ Detroit. "I haven't heard this much emotion in a singer's voice since Mariah Carey. She's very soulful and natural. I tell you, I played 'I Wanna Love You Forever' the day it came to the station." Part of Simpson's natural quality comes from the fact that Columbia has allowed the artist to be completely at ease as herself: no false hype, no spin on her past, no denials about those elements of her private life she chooses to share.

That includes her pre-pop life as a major contemporary Christian singer, something that Simpson says the label has never asked her to compromise. "Columbia has been amazing about everything. They've always told me to be open about all my beliefs," she says. "I know not to be pushy about it, but I do have a strong faith in God, and in that I like to live my life as an example to others. My faith is the core of who I am, and I think people are inspired by that."

Those beliefs are also shared in her Web site diary, in which she discusses her faith as openly as the adventures of her career. And many of her young fans directly react to it.

"To have an effect on somebody's life and be a positive role model is the most gratifying thing in the world. I've only had people tell me that their life is so much happier and that I've helped them to do things better," Simpson says.

The label has also not finched over her relationship with Lacheve, seldom a given in an industry that guards image with great tenacity. One PD alluded to persistent rumors of another teen queen's romantic life to a boy-band member, saying that her label has done everything in its power to squeeze the connection to protect teenage female fans' deserting her out of jealousy.

"Young female fans of my acts have a tendency to blame the 'other woman' for disturbing the fantasy

they have for the boy-band member," says Kim Small, managing editor of Teen Beat magazine.

Adds Kristen Foley, associate editor of 16 magazine, "Back in the late '80s, New Kids On The Block performed at a charity event with Tiffany, and she was actually booed by the audience because it was known that she was dating one of the members, Jon Knight."

"I'm glad she doesn't have to hide her relationship for fear that it won't sell records or that female fans will ban her," says Towers. "It's a fairytale romance. I think it's sincere, and people like to buy into that."

"Everyone knows that Jessica and Nick are dating; they're all over MTV together. I think it only helps push her new song over the top," says Dave Universal, PD of mainstream top 40 WKSE Buffalo, N.Y., which added "Where You Are" out of the box. "98° has been huge for us, just as it has been for Backstreet Boys, though even if this song were sitting by itself, we would have strongly considered it anyway."

The powerhouse ballad approaches love in a different way this time around, with Simpson singing of her lingering love for a dearly departed. Lacheve sings in the role of an angel, assuring her that he is indeed watching over her. "Baby, there are times when selfishly," he sings, "I wish that you were here with me/So I could wipe the tears from your eyes and make you see/Every night while you are dreaming, I'm here to guard you from a fall."

"This is the most intimate song on my album, because it deals with a situation very close to my heart, after the death of my cousin," says Simpson. "The first time I heard it, it was a solo, and I had the idea of doing it as a duet and told Nick. He'd heard about my cousin and added the bridge, and it came out perfect."

"Anybody who's been through that situation can find some sort of hope and inspiration," says Simpson, "knowing that one day, they will be together again."

See, even Simpson's down times have been marked with joy. In fact, when she suffered a severe kidney infection toward the end of 1999 that forced her to cancel all public performances in December, she had with her the love of her life. "I just hope and inspiration," says Simpson, "knowing that one day, they will be together again."

"My mom hands me the phone while I'm in the hospital and says, 'It's Celine Dion. I was like, 'What?' She called to wish me good health and told me that she loved my wish. I wanted to hear that from your idol was like, 'Whoa. I adore everything about her and respect her so much.'"

With her star shining bright and her past paved in gold, the future indeed looks like a low affair for Simpson.

"There are still things I want to do," she says. "I'd love to perform at the Grammys one day. I wouldn't mind winning an Oscar." Again, she laughs. "It's not like I'm shouting high or anything."

Top 40 Tracks

WEEK	LAST WEEK	2 WEEKS	3 WEEKS	WEEKS ON CHART	TRACK TITLE	PERFORMER/RECORD LABEL	ARTIST
					No. 1		
1	2	2	19	1	I KNEW I LOVED YOU	COLLEEN COLUMBIA	SAVAGE GARDEN
2	1	1	14	1	WHAT A GIRL WANTS	RCA	CHRISTINA AGUILERA
3	3	3	5	1	BYE BYE BYE	ATLANTIC	'N SYNC
4	4	5	9	1	SHOW ME THE MEANING OF BEING LONG	ATLANTIC	BACKSTREET BOYS
5	7	6	14	1	THAT'S THE WAY IT IS	ATLANTIC	CELINE DION
6	5	4	3	1	SMOOTH	ATLANTIC	SANTANA FEATURING ROB THOMAS
7	6	3	13	1	BLUE (DA BA DEE)	ATLANTIC	EFFEL 65
8	8	7	21	1	BRING IT ALL TO ME	ATLANTIC	BLAQUE
9	9	10	18	1	THEN THE MORNING COMES	ATLANTIC	SMASH MOUTH
10	10	8	25	1	BACK AT ONE	ATLANTIC	BRIAN MCKNIGHT
11	11	11	28	1	I NEED TO KNOW	ATLANTIC	MARC ANTHONY
12	12	14	5	1	NEVER LET YOU GO	ATLANTIC	THIRD EYE BLIND
13	17	18	6	1	SAV MY NAME	ATLANTIC	DESTINY'S CHILD
14	20	20	6	1	AMAZED	ATLANTIC	LONESTAR
15	15	21	5	1	IT FEELS SO GOOD	ATLANTIC	SONIQUE
16	16	15	8	1	FALLS APART	ATLANTIC	SUGAR RAY
17	14	13	22	1	MEET VIRGINIA	ATLANTIC	TRAIN
18	19	16	9	1	TAKE A PICTURE	ATLANTIC	FILTER
19	18	17	8	1	ALL THE SMALL THINGS	ATLANTIC	BLIND-182
20	22	38	3	1	AMERICAN PIE	ATLANTIC	MADONNA
21	13	17	17	1	MY LOVE IS YOUR LOVE	ATLANTIC	WHITNEY HOUSTON
22	23	28	4	1	MARIA MARIA	ATLANTIC	SANTANA FEATURING THE PRODUCT G&B
23	24	27	6	1	EVERYTHING YOU WANT	ATLANTIC	VERTICAL HORIZON
24	21	31	6	1	THANK GOD I FOUND YOU	ATLANTIC	MARSHAY CARY FEATURING JCE & 96 DEGREES
25	31	35	3	1	I TRY	ATLANTIC	MACY GRAY
26	25	22	13	1	SEXUAL (DJ DA D)	ATLANTIC	AMBER
27	28	33	4	1	DEAR LIFE	ATLANTIC	TLC
28	26	23	15	1	HANGIN'AROUND	ATLANTIC	COUNTING CROWS
29	35	39	3	1	GET IT ON TONITE	ATLANTIC	MONTELL JORDAN
30	32	29	12	1	LEARN TO FLY	ATLANTIC	FOO FIGHTERS
31	27	24	5	1	FROM THE BOTTOM OF MY BROKEN HEART	ATLANTIC	BRITNEY SPEARS
32	36	—	2	1	BREATHE	ATLANTIC	FAITH HILL
33	30	30	13	1	RHYTHM DIVINE	ATLANTIC	ENRIQUE IGLESIAS
34	29	25	11	1	GETTING FORTH	ATLANTIC	JENNIFER LOPEZ
35	34	32	11	1	GOT YOUR MONEY	ATLANTIC	OLLY BASTARO FEATURING KELIS
36	33	26	17	1	I WANNA LOVE YOU FOREVER	ATLANTIC	JESSICA SIMPSON
37	37	—	2	1	FORGOT ABOUT DRE	ATLANTIC	DR. DRE FEATURING EMINEM
38	NEW	1	1	1	YOU SANG TO ME	ATLANTIC	MARC ANTHONY
39	NEW	1	1	1	ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK
40	NEW	1	1	1	THEY GO	ATLANTIC	PINK

Compiled from a national sample of 150 radio stations. Top 40, Rhythmic Top 40 and Multi Top 40 stations compiled by Broadcast Data Systems. Radio Top 40 stations are electronically monitored 24 hours a day, 7 days a week. * Indicates a new entry. ** Indicates a re-entry. ** Indicates a new entry. Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in rotations. Records below the top 20 are removed from the chart after 20 weeks. © 2000, Billboard-BSI Communications.

BET, Image To Jointly Produce Concerts For Video Release

BET GOES TO HOME VIDEO: It's finally happened. BET and sister channel BET on Jazz have teamed with Image Entertainment in an exclusive multi-year agreement to co-produce a series of concert and live release tapes on videotape and DVD. Considering that MTV has been in the home video business for years with its "MTV Unplugged" franchise, we think it's about time that BET took this important step in extending its brand name to the videotape/DVD market.

The first series of concerts will feature Chaka Khan, Lou Rawls, Jeffrey Osborne, Bobby Womack, and Mark Winfield in performances taped at the Washington, D.C., studios. The concerts are being televised on BET every Saturday this month, and will air on BET on June 20. To coincide with Black Music Month, the videotape/DVD releases are also planned for June.

Under the terms of the agreement, Image will have worldwide home video rights to the series. The tapes and DVD's will have exclusive footage not seen on TV.

With the recent launch of BET's mega-site, BET.com (Billboard, Feb. 19), BET seems poised to increase its profile in the entertainment industry. Next up for the company is its first music conventions in conjunction with Billboard; the Billboard & BET on Jazz Conference & Awards will be held June 1-5 in Washington, D.C. (BET on Jazz will televise the awards show), and the BET/Billboard Hip-Hop Conference will take place Aug. 16-18 in New York.

THIS & THAT: As part of its ongoing plan to converge TV and the Web, MTV will be having an "e-Party" week beginning March 6. Part of the programming will include Webcasts of artists stopgaping by the MTV studios, plus online voting by viewers to choose up to eight hours a day of programming.

Rob Campanelli has exited as executive producer of InterView. A Web site that included music video programming, Campanelli is now heading the entertainment Web site Blasto.com, which he says will feature music videos. His new E-mail address is robcamp@blasto.com.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Muskegon Heights, Mich.-based R&B/hip-hop program "Smooth Grooves."

TV affiliates: WGTV-TV Grand Rapids, Mich., and WGVC-TV Kalamazoo, Mich.

Time slot: 12:30 a.m.-1 a.m. late Saturday/early Sunday.

Key staffer: Paul "Allen" Billings, executive producer. Following are the show's top five videos for the episode that aired Jan. 29:

1. Ideal, "Creep In" (Noon-time Video)
2. Puff Daddy, "My Best Friend" (Bad Boy/Arista)
3. J-Shin Featuring LaTocha "One Night Stand" (Slip-N-Slide/Atlantic)
4. Donnell Jones Featuring Left Eye, "U Know What's Up" (LaFace/Arista)
5. Dave Hollister, "Can't Stop" (DreamWorks).

PRODUCTION NOTES

LOS ANGELES
311 teamed up with director Marcos Siega for the "Flowing" video.
Morgan Lawley directed Sherrie Austin's "Little Bird" clip.
Limp Bizkit's "Break Stuff" was directed by the band's Fred Durst.
Dixie Chicks teamed up with director Nancy Bardawil for the "Cowboy Take Me Away" video.
Vertical Horizon's "Everything You Want" was directed by Clark Eddy.

Trey Fanjoy directed Keith Urbán's "You're Everything."

NEW YORK
Jay-Z's "Do It Again (Put Ya Hands Up)" was directed by Dave Meyers.

Rage Against The Machine's "Sleep Now In The Fire" was directed by Michael Moore.
Nina Simone and Noreaga directed Capone-N-Noreaga's "Blood Money (Part 3)."
Raekwon filmed "Live From New York" with director Darren Grant.
Josh Adams and Troy Perkins directed the Jones Family Modeling School's "Rock 'N Roll Could Never Hip-Hop Like This."

OTHER CITIES
Marty Rayburn's "Cracker Jack Diamond" was directed by Marc Soid in Hawaii.
Boss Hogg Featuring Lil' Zane filmed "Worldwide Renegades" in Atlanta with director Steve Carr.

FOR WEEK ENDING FEBRUARY 13, 2000

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

14 hour week
1000 3rd Street NE
Washington, DC 20018

COUNTRY MUSIC TELEVISION
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NEW ON'S

Destiny's Child, "Say My Name" (A&M)
Destiny's Child, "Say My Name" (A&M)
Destiny's Child, "Say My Name" (A&M)
Destiny's Child, "Say My Name" (A&M)
Destiny's Child, "Say My Name" (A&M)

NEW ON'S

Blackstreet, "The Way You Love Me" (Jive)
Blackstreet, "The Way You Love Me" (Jive)
Blackstreet, "The Way You Love Me" (Jive)
Blackstreet, "The Way You Love Me" (Jive)
Blackstreet, "The Way You Love Me" (Jive)

NEW ON'S

Jay-Z, "The Black Album" (Roc-A-Fella)
Jay-Z, "The Black Album" (Roc-A-Fella)
Jay-Z, "The Black Album" (Roc-A-Fella)
Jay-Z, "The Black Album" (Roc-A-Fella)
Jay-Z, "The Black Album" (Roc-A-Fella)

NEW ON'S

Backstreet Boys, "The Writing's on the Wall" (Jive)
Backstreet Boys, "The Writing's on the Wall" (Jive)
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THE CLIP LIST

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Silk Smooth Sailing. Elektra recording act Silk recently received a plaque for the Recording Industry Assn. of America-certified platinum status of its album "Tonight," along with the gold certification of the album's first single, "If You." Shown standing at the presentation, from left, are Steve Kleinberg, senior VP of marketing for Elektra Records; Michelle Murray, senior director of marketing for Elektra Records; Bill Plordresher, VP of promotion for Elektra Records; John John of Silk; Jimmy of Silk; Big G of Silk; Merin Bobb, senior VP of A&R for Elektra Records; Greg Thompson, executive VP/GM for Elektra Records; Richard Nash, senior VP of the black music division for Elektra Records; and Steve Helot, senior VP of sales for Elektra Records. Sitting, from left, are Timzo and Lf G of Silk.



Barron At Birdland. Pianist Kenny Barron recently met with Verve Music Group staff at New York's Birdland to discuss and perform songs from his new album, "Spirit Song." Barron will be touring select U.S. cities in the coming months. Shown at Birdland, from left, front row, are Ron Goldstein, president of the Verve Music Group; Crissy Zappiani, manager of jazz promotion for the Verve Music Group; Barron; Michael Kaufman, VP of sales for the Verve Music Group; and John Newcott, marketing director for the Verve Music Group. From left, back row, are Jon Vanhala, national sales director for the Verve Music Group; Suzanne Berg, senior VP of promotion for the Verve Music Group; Nate Herr, VP of marketing for the Verve Music Group; and Mike Chatsch, VP of strategic marketing for the Verve Music Group.



The Secret Is Out. Atlantic recording artist and Broadway star Linda Eder recently made her debut Carnegie Hall solo concert appearance. Eder performed selections from her albums "It's No Secret Anymore" and "It's Time," along with a number of pop and Broadway favorites—and songs by her husband, musical theater composer Frank Wildhorn. On March 14 Eder will begin a two-week engagement at Feinstein's at the Regency Hotel in New York. Shown at the after-show party, from left, are Wildhorn; Craig Kallman, executive VP/office of the chairman for Atlantic Records; Vicky Germaise, senior VP of marketing for Atlantic Records; Ron Shapiro, executive VP/GM for Atlantic Records; Eder; Andrea Garis, executive VP of Atlantic Records; Peter Galvin, VP of product development and gay markets for Atlantic Records; and Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group.



Speechless Is Golden. Sparrow label recording artist Steven Curtis Chapman recently celebrated the RIAA gold certification of his most recent album, "Speechless." Chapman's "The Music Of Christmas" was also certified gold. Shown at the presentation, from left, are Dan Raines, president/CEO of Creative Trust; Bill Hearn, president/CEO of EMI Christian Music Group; David Huffman, VP of artist development for Creative Trust; Chapman; and Peter York, president of Sparrow Records.



Lee's U.S. Launch. Sony Music Entertainment executives from around the world recently joined 550 Music recording artist CoCo Lee for her debut U.S. performance at New York's Bowery Ballroom. Lee's English-language debut, "Just No Other Way," is due out Feb. 29. Shown after the performance, from left, are Paul Russell, chairman for Sony Music Entertainment Europe; Michael Caplan, senior VP of A&R for 550 Music; Rob Stringer, senior VP of Sony Music Entertainment U.K.; Rick Dobbs, president of Sony Music International; Robert M. Bowlin, chairman of Sony Music International; Paul-Rene Albertini, executive VP of Sony Music Entertainment Europe; Lee; Polly Anthony, president of Epic Records Group; Danny Yarbrough, chairman of Sony Music Distribution; and Paul Burger, chairman/CEO for Sony Music Entertainment U.K.



Tedeschi Takes To The Road. Tone Cool recording artist Susan Tedeschi recently toured with John Mellencamp in promotion of her album "Just Won't Burn." Tedeschi has had two top 10 single-A hits: "It Hurt So Bad" and "Rock Me Right." Tedeschi has also been nominated for a best new artist Grammy Award. Shown, from left, are Mellencamp and Tedeschi.



At The Drive In With Rage. At the drive in recently finished opening the East Coast leg of the Rage Against The Machine tour, The El Paso, Texas, band is currently recording its new album, which is being produced by Ross Robinson. Robinson has also produced albums for Korn, Limp Bizkit, Slipknot, and Sepultura. Shown backstage following their performance at New York's Nassau Coliseum, standing, from left, are Paul Hinojos, at the drive in; Cedric Belfrage, at the drive in; Zack de la Rocha, Rage Against The Machine; Tim Commerford, Rage Against The Machine; and Tony Halcar, at the drive in. Seated, from left, are Brad Wilk, Rage Against The Machine; Omar Rodriguez, at the drive in; James Ward, at the drive in; and Tom Morello, Rage Against The Machine.

THE REAL TRISHA YEARWOOD

(Continued from page 1)

Emmylou Harris, the Eagles, James Taylor... it's everything I know. I've always wanted to be those people," she says. "The reason I've always loved [Ronstadt] so much, and still do, is they were gut-wrenching lyrics. I've never really really happy or really really sad. There was no in between. I think these songs represent [that] we are all that way. We all have days when everything is wonderful, and then there are days when they're really bad and that's what the album reflects."

The album features guest vocals by such luminaries as Emmylou Harris and Jackson Browne and includes a new song, "Where Your Road Leads," the writer's top writers, including Mary Chapin Carpenter, Kim Richey, Bruce Springsteen, Tia Sillers, Ron-

"This is probably one of the most honest records I've ever made"

- TRISHA YEARWOOD -

stadt, Andrew Gold, Paul Craft, Harlan Howard, and Matraca Berg.

When Berg came in to sing on a couple of tracks, Yearwood filled her in on the happenings in her life. "She sat down and had a heart-to-heart, because I hadn't talked to her in a while about life, and she said, 'Wow, I kind of wrote what you're going through,'" says Yearwood. "She's always been a very close friend. I've always said, 'If I could pick a songwriter to be, I would want to be her.'"

Yearwood says one of the most autobiographical lines on the album can be found in the song "I'm Still Alive," penned by Berg and Al Anderson. "What I loved about 'I'm Still Alive' is that it had such a great line to it," Yearwood recalls. "And I loved the line 'I'm the kind of girl that never fails.' To hang on to the past by her fingernails. That would be the line of the whole album that sums me up."

When asked if it was difficult to record songs that showed such vulnerability, Yearwood replies, "I think it is, but at 35 years old, this is probably one of the most honest records I've ever made, and I think again records that people are going to connect with. I couldn't sit down, even with my mom, and say, 'This is exactly how I feel,' because that's not my nature, but music is an outlet for me."

When going to the vulnerable, that's where you're going to be vulnerable, and that's OK," she continues. "Wouldn't it be more odd to pretend I didn't have any emotion about the whole thing and to put out an album of ditties? Then people would ever there was nothing real about this album."

A COUNTRY SKEW

Musically, "Real Live Woman" was less of a country album than her reaction than her last album, "Where Your Road Leads," a pop-flavored outburst produced by MCA president Troy Brown.

"I'm a country music artist, and I love the sound of instruments," says Yearwood. "I don't like the way they get all mushed together... I want

Yearwood Buds Strong Body of Work

BY DEBORAH EVANS PRICE

NASHVILLE, TN—When it comes to a diva motif? A truly great catalog. It's an asset of which Trisha Yearwood can be proud. Over the course of eight previous albums, the Georgian native has matured as an artist, exploring the full range of her vocal gift and plumb the depths of her soul to serve up music that has been moving and memorable. Through it all, she has delivered music that refused to conform to preconceived notions.

She debuted as a tosse-tressed country ingenue who roped a No. 1 single right out of the gate with "She's In Love With The Boy" from her self-titled 1991 debut disc. Then she unexpectedly segued into a sultry siren on her 1992 sophomore album, "Hearts In Armor," which spawned the Walkaway Joe, featuring Don Henley, and the bluesy hit "Wrong Side Of Memphis."

Most recently, when other female country acts are unabashedly chasing pop crossover success, Yearwood opted to steer back to a more organic country approach on her new disc, "Real Live Woman" (see story, page 1).

"Trisha's early albums were not a work in progress," says MCA Nashville chairman Bruce Hinton. "This is her first album, where she's making great music. It's not like we've had to see her evolve to her present status. She was an incredible singer from day one."

Yearwood says the time she

spent singing demos for Nashville writers and publishers helped build her confidence in the studio. "I had done so many demos, I had the advantage of knowing how to work in the studio," says Yearwood. "And because I had worked my way up singing demos, I got great respect. They knew me and believed in me, so I

"From her first album, she was making great music"

- BRUCE HINTON -

got pitched great songs."

Hinton recalls first seeing Yearwood when he and MCA Nashville president Tony Brown attended a songwriter's showcase at Nashville's Douglas Corner Cafe, where Yearwood was singing backup for songwriter Pat Alger. She took a turn at the mike and sang a couple of songs. Hinton says he was immediately hooked. "Douglas Corner seemed like yesterday me," says Hinton. "The freshness and excitement of that moment, that night is what I mean. It doesn't seem that long ago."

For Yearwood, it's been nearly a decade, during which each of her releases has been certified gold, platinum, or multi-platinum by the Recording Industry Assn. of America. Yearwood has also contributed

at each other and know what each other is thinking. It's kind of an instant rapport. It's like you've known each other for a long time. Our tastes run similar. We gravitate toward the same kind of songs. We're both involved in all the processes of making the record, and this one was no different."

MCA Nashville chairman Bruce Hinton is thrilled with the fruit of their labor on the new project. "I think artistically it's as fully realized as anything Trisha has ever done, and that's saying something," says Hinton. "It's a very rounded album in the sense that it feels complete, and to me, the kicker is the first single, which is such an incredibly strong piece of music. What those lyrics have to say to the everyday woman is amazing."

The title cut and first single, "Real Live Woman," is currently at No. 27 on Billboard's Hot Country Singles & Tracks chart. "I dig it. I really dig it," says WSIX Nashville PD Dave Kelly. "I think it's a great move for her to go into the new millennium to come up with some great, killer music."

"I love it," enthuses KRRT Albany, Ore., PD Scott Schuler. "It's just rock-solid Trisha Yearwood."

KZLA Los Angeles music director Mandy McCormack agrees. "The single sounds great on the radio, and Trisha is, in my opinion, probably the best female vocalist in the format

to mesh live soundtracks as "Honky-Tonk in Vegas" for "The Love Of The Game," "Hope Floats," "Con-It-er," which featured the hit "How Do I Live"—and, most recently, "Stuart Little," with "Where Ever I Belong."

Along the way, she has also picked up numerous industry accolades, including the Country Music Assn.'s female vocalist honor in 1997 and, in '98 she also won the best female vocal performance Grammy for "How Do I Live" as well as the Academy of Country Music's top female vocalist award.

"She's developed into a diva—a true country girl," says Bob Richards, PD at WFMS Indianapolis. "Her voice is tremendous."

Tower Nashville GM Jon Kerlikowske agrees. "The one thing that stands out to me about Trisha is the richness of her voice," he says. "Most singers as they mature, the more they use their voice, the less is an instrument, the better they learn their instrument, the better they are with it. She is a musician and her instrument is her voice, and she's really learned to play it well."

AUSPICIOUS BEGINNING

Though she had longed for success ever since she sang along with Linda Ronstadt records growing up, Yearwood says she was surprised at how quickly she attained it. "I look back and still feel proud," she says. "At the time, no one expected the first single by a debut."

(Continued on next page)

will make a special trip to the store to come buy her record."

The marketing campaign behind Yearwood's new release is designed to drive consumers to retail. Music is always an important component, and Yearwood has been featured with appearances on "Late Show With David Letterman" (on street date), "The Rosie O'Donnell Show," "Good Morning America," "A&E Live By Request," "The Tonight Show With Jay Leno," and a PBS national Memorial Day concert.

Yearwood also is filming an episode of the CBS-TV series "JAG," on which she has a recurring role, and an "Infinite Potential" special in the time network. Both programs will air in May. She will host a radio special focusing on the new album and also

"She's a staple for us. People will make a special trip to the store to come buy her record"

- JON KERLIKOWSKIE -

host the May/June in-flight country radio show for American Airlines.

Dave Weigand, MCA Nashville VP of marketing, adds that Yearwood will be performing March 1 at the National Assn. of Recording Merchandisers (NARM) Convention awards dinner. "We're very excited about that," he says. "That's going to be a chance for her to showcase the entire album in front of the industry. That's a major kick to get, and NARM is a real hard shot to get, and NARM is real excited about it."

Weigand says the Internet will also play a big part in the marketing of the new record. "We're going to have a two-tiered Internet campaign," he says. The MCA Nashville Internet team is going to be working with an Internet artists heavyweight called Electric Artists, based in New York, to market this project online. The plan is designed to drive awareness and sales.

Weigand says the two-pronged campaign will first target Yearwood's core audience, then look at expanding to new audiences.

Yearwood is booked by Creative Artists Agency and managed by Nancy Russell of Nashville-based Force Music. According to Russell, Yearwood will embark on a theater tour in April of 1999 for 50 shows. "She wanted to play theaters," says Russell. "She had offers to play bigger venues, but she wanted to do the theater tour. She liked the intimacy of it."

Russell says all the tour dates will go on sale the day of the album's release. "We're going to put the tour dates inside the album packaging with a Web address for updates. We'll print the dates in the album, probably the first 300,000," says Russell.

The U.S. theater tour will feature Jessica Andrews in some opening slots and Kim Richey in others. The tour will wrap in June and will be followed by fall and festival dates. Yearwood is slated to tour Europe later in the summer.

A RETAIL STAPLE

For their part, retailers are eager to get their hands on Yearwood's new project.

"She's a staple for us," says Tower Nashville's GM Jon Kerlikowske, who adds that Yearwood appeals to the most discriminating music consumer. "It's the same people that buy Dwight Yoakam and Emmylou Harris. Those people will also come out and buy her record right away. They

YEARWOOD IS BUILDING A STRONG BODY OF WORK

(Continued from preceding page)

artist to go No. 1. We thought the second single, 'Like We Never Had A Broken Heart,' with Garth [Brooks] singing harmony, would be the career record."

In recording her 1992 sophomore album, *Hearts In Armor*, Yearwood didn't attempt to repeat herself but tried a different direction. "In some ways it was a left turn," Yearwood admits. "It was more arty. It wasn't as easy for radio to accept, but it was probably one of the most critically acclaimed albums I've done, and it's been my favorite album, up until this new one."

"I've always said that albums make themselves," she continues. "Hearts In Armor" was a beautiful song. It never occurred to me not to record it."

In 1993 Yearwood released "The Song Remembers When" (Music to My Ears, Billboard, Oct. 9, 1993).

"When people ask me what my favorite song is that I've recorded, I say that, because that song is a testament to the power of music," she says. "We all have had that experience where you're driving along and you hear a song come on the radio and you're immediately taken back to a memory in your life."

Critics found the album to be a more mellow effort, a move Yearwood was not calculated. "That was just kind of where the album went," she says. "I didn't think of it as 'Hearts In Armor,' people weren't so quick to predict what was going to come next for me. It was a mix of commercial and arty stuff."

Yearwood's next project was on the

as the next single, and it went to No. 1. I love the songs on this album. 'On A Bus To St. Cloud' will probably be one of my all-time favorite songs."

A SENSE OF HUMOR

In 1996 Yearwood issued "Everybody Knows." "One of my best memories from that album is that most of my songs are pretty serious, and I think all the videos we had done up until that point had been pretty serious," she says. "But I decided to show I do have a sense of humor and I do have fun. That was the whole idea behind 'Believe Me (Baby I Lied),' which was such an infectious song... I was fun and set the tone for the album."

VIACOM ON TRACK WITH IPO, CBS DEAL

(Continued from page 1)

partner that attempts to derail the merger.

Also in the works is a proposed spinoff of the now-profitable Blockbuster video retail chain, if its stock price rises above \$20 a share.

For the fourth quarter, which ended Dec. 31, 1999, Viacom reports that net earnings from continuing operations rose 48.2% to \$138.1 million on a 6.6% increase in revenue to \$3.1 billion. The cash flow, after before interest, taxes, depreciation, and amortization—also known as EBITDA—increased 18% to \$595 million in the quarter. Included in those results is approximately \$82 million in losses from real estate investments.

Viacom's Class A shares fell \$3.50, or 5.9%, in New York Stock Exchange trading after the results were announced Feb. 16 and closed at \$55.75.

Viacom's brightest star in MTV's galaxy continues to be its MTV Networks division, which includes MTV and VH1. Cash flow rose 19% in the quarter to \$404 million on a 17% increase in revenue to \$74 million.

The company says that network advertising sales increased 20% in the quarter, as both MTV and VH1 scored higher ratings. Analysts say MTV Networks continues to benefit from the growing shift in advertising dollars from broadcast networks to cable. With a burgeoning network presence overseas, too—Viacom reported rising subscriber counts for MTV in Europe, Asia, and Latin America—the network is at the break-even or profitable stage in every international market except Asia—it is emerging as a global force at a time when television bandwidth is on the verge of exploding.

"Robust international growth is a testament to the ubiquity of Viacom's powerful brands and the aggressiveness to which the company is expanding its global footprint," says Salomon Smith Barney analyst Jim Krutick in a recent note to investors. "In addition, with the advent of digital cable, and MTVN's strong brands, multiplexing should provide ample growth opportunities for the networks."

The Internet also figures to be a major growth area for the company.

A few days before the results were disclosed, Viacom filed for an IPO of the MTVI group, of which it owns

In 1997 MCA released ("Songbook") A Collection of Hits, featuring Yearwood's top singles, as well as new cuts "How Do I Live" and "Perfect Love," which marked the first time she worked with Brown. It also featured "In Another's Eyes," a duet with Garth Brooks, produced by Allen Reynolds.

She opted to record her next album with Brown, 1998's "Where You End Love."

"On the one hand, 'How Do I Live,' and especially because in a lot of countries outside America it was such a pop hit, the challenge was, 'I don't know how to follow this up.' In Taiwan they think I'm a pop diva. They don't know that I'm a tiny rep-

resentation of what I do musically. 'How Do I Live' was great but doesn't represent what I am as an artist. I think that's why 'Where Your Road Leads' was a more slick album than anything I've done."

"Score of it was that I worked with Tony Brown, and it was naturally going to have a different sound than what I'd done in the past... I took on a more pop flavor, and I'm happy with it. It was influenced by the success of 'How Do I Live,' but you can't duplicate that. You can't say, 'This is a big hit, so let's do it again.' You can't force that, but I think there were some pretty amazing songs. I think 'Powerful Thing' was a great song, and Jamie O'Hara's 'That Ain't A

my content offering could be adversely affected, which would adversely affect our market share and, consequently, our business, financial condition, and operating results."

However, analysts say the unit should gather steam going forward, as MTVI recently unveiled new looks for MTVcom, VH1.com, and SonicNet.com.

Significant E-commerce and advertising opportunities should be captured by Viacom as it continues to leverage its multitude of brands in the online world," notes Salomon's Krutick.

However, Dan O'Brien, an analyst with Forrester Research, says that despite strong brand power, the market is still waiting for MTV to make its presence felt from a service standpoint. "They haven't done a lot online yet," he notes. "They still need to meet the Web on its own terms."

"They push a lot of content out there, but they haven't really shifted gears into a different way of relating to customers that is far more interactive," O'Brien adds.

TURNAROUND FOR BLOCKBUSTER

With the MTVI IPO expected in April, this is the second year in a row that Blockbuster's stock fell in a subsidiary to the public. Last August it sold about 18% of Blockbuster's stock in an IPO.

The video retailer, which had reported losses for several quarters, had recently turned around. For the fourth quarter, the 7,153-store chain reports that cash flow (excluding an investment in blockbuster.com) rose 18% to \$146.1 million on a 10% jump in revenue to \$1.2 billion. Domestic market share among video retailers rose five points to 32%, and revenue from stores open at least a year was up 2.8%. Net income rose 34% to \$7.75 million from \$28.1 million.

Blockbuster's stock fell 98.75 cents a share, or 6.5%, after the results were announced on Feb. 15, closing at \$11.5625. That puts the shares well below the target of \$20 that Redstone has said publicly is the price at which Viacom will spin off the company to shareholders.

Investors are still wary of video retail chain's long-term outlook, with movies expected to be delivered to homes via cable, satellite, and the Internet in the future.

Way I Heard It."

Instead of slipping further into pop diva territory, Yearwood once again offers up an unexpected twist on her upcoming "Real Live Woman." "I took 1960 off and went through some personal changes," she says. "It was a re-grounding time. It sounds corny, but it put everything in perspective."

"Everybody says, 'The direction of your music is fine, and everybody is going that way.' That's not denying it. Well, this is Trisha's direction. I'm not sure what the marketing plan is going to say, but I know the music is from the heart, and I know the music is right. I've never made an album I was more sure of. I'm happy."

However, Schroder & Co. analyst Scott Davis, who initiated coverage of the company earlier this year, says predictions of the demise of the video store are exaggerated. He points out that the \$8 billion video rental market is still growing. What's more, Blockbuster continues to grow "organically"—it opened more than 500 new stores last year—and is taking share from non-unit-and-pops in the process.

Blockbuster's approval of the \$31 billion Viacom takeover, compared to industry performance, Davis notes. "[The] growth story remains on track for the next several years."

Viacom's other large operating division is Paramount Pictures, which includes Paramount Home Video. Fourth-quarter revenue increased 4% to \$1.33 billion from \$1.28 billion, and cash flow jumped 32% to \$180 million from \$89 million. The studio's operating income rose 10% to \$100 million from \$90 million, as revenues from domestic TV syndication, international home video, and the domestic box office. Hit films included "Double Jeopardy," "Sleepy Hollow," and "The Talented Mr. Ripley."

CBS DEAL PENDING

Viacom is expected to add a large new business in March or April, after the Federal Communications Commission approves the \$31 billion acquisition of CBS. If approved, Viacom will own one of the four major broadcast TV networks. CBS reports net income of \$780 million or \$7.37 billion in revenue for 1999.

Blockbuster's stock is in question because Chris-Craft Industries, Viacom's 50% partner in the fledgling broadcast TV network UPN, has filed suit to block the CBS merger. This action was taken after Viacom announced a buy-sell procedure, under which it said it would either sell its 50% stake in UPN or buy the 50% it doesn't own—for \$8 million either way.

Current federal prohibitions on a company from owning two broadcast networks, although Viacom lawyers are prepared to argue that CBS's market share is so small, a UPN/UPN combination does not present a conflict of interest.

For all of 1999, Viacom reports net earnings on continuing operations of \$371.7 million on \$12.8 billion in revenue, compared with a net loss of \$45.5 million on \$12.1 billion in revenue the year before.

'She's developed into a diva—a true country diva'

—BOB RICHARDS—

1994 Christmas album "The Sweetest Gift" was a surprise success. "I did Christmas albums because I thought, 'Do we really need Trisha Yearwood's version of 'Jingle Bells'?" she says. "Christmas albums can sometimes be a rehash of the same old songs, and I didn't like to do that. I wanted to do an album that was a mix of known classic Christmas songs and some spiritual stuff."

"Sweet Little Jesus Boy" was a song I'd heard in church, and I'd always loved it. I didn't like to do that. And another of my favorite songs on there is 'Take A Walk Through Bethlehem,' written by Beth Nielsen Chapman."

When she went in to record her next album, 1995's "Thinkin' About You," Yearwood says once again the songs took their own path.

"We weren't sure what the next step was. Then I got the 11th hour idea to do a song like 'Ooo's' thing, she says of cutting the single "XXX's And OOO's" (An American Girl) for a TV pilot being filmed in Nashville.

We released it as a single, and it took a little time to get it out there, and we didn't have an album. Garth Pandis and I had started working on it but weren't anywhere near finished... The album didn't come out until six months after the single... but it did well. [We chose] 'Thinkin' About You'

U.K. TROUBLED BY STATIC '99 MARKET

(Continued from page 1)

takes place March 3.

Chief among them: the ongoing difficulties breaking into the career acts in major international territories, particularly North America, and the ugly financial dispute—still unresolved—between one of the largest music retailers, Virgin Entertainment Group (VEG), home to the Virgin Megastores and Our Price chains, and the major record companies. The latter foreshadows other possible conflicts between music manufacturers and music merchants, as online retailers and supermarket chains ratchet up the pressure on pricing and profit margins.

"Because there is little growth or, arguably, falling sales," says John Kennedy, chairman of market-leader EMI Music, "the market has risen to bit of a downturn feel [here]. But the great news is that all we know that it doesn't take that much to get out of it. And if there is a general view that we haven't been producing that many great international artists... then we know that's the solution to our problems."

Also countering the downbeat mood: the fact that the U.K. may now be more important than ever as a staging post for international artists.

'We are complacent, have been ever since the Beatles'

— JEREMY PEARCE —

worldwide success. The architects of Shania Twain's global game plan, for instance, focused specifically on this market first—and "Come On Over" is certified for 2.7 million sales, the largest single-trimester result for her to date.

In similar vein, Sony Music shrewdly exploited British music fans' left-field appetites in 1999 with Macy Gray's Epic album "On How Life Is." It has been certified for the platinum sales of 900,000 copies and is penetrating other European markets.

Mark Collen, managing director of EMI Chrissys, agrees that the success of these artists and new releases Britain's continuing strength as an eclectic landscape. "It's still a critical market, because we have a tremendous thirst for all kinds of music," he says. "However successful or unsuccessful we may be [at producing international acts], people still always look to the U.K."

Macy Gray has two Brit Awards nominations, and she and her six-piece band are expected to be one of the highlights of the show on March 3, which is televised on national TV the following night. Homegrown talent scheduled to perform includes Travis, Stereophonics, Basement Jaxx, Five, Quake, Tom Jones, Geri Halliwell, and (separately) Spice Girls.

The MasterCard-sponsored ceremonies are, as usual, tied to a retail campaign involving members of the MasterCard Visa cardholders (BARD), who will hope for a sales lift for performing and winning talent. In most categories, the Brit trophies are awarded on the basis of

votes by a 1,000-member industry academy (Billboard, Feb. 12).

The U.K. will witness a year in which, according to the BPI, the value of trade deliveries rose only 1.1% over 1998, from 1.12 billion pounds (\$1.81 billion) to 1.13 billion pounds (\$1.81 billion). In a statement, the British Phonographic Industry (BPI) says that the 1.1% rise in the annual increase "compares favorably with other leading international markets."

Year-on-year figures show album unit shipments down 5.9% from 1998, a drop in value 0.2% from \$97.2 million pounds (\$1.601 billion) to \$95.4 million pounds (\$1.599 billion). Reflecting a 23.6% increase in the average trade price of singles over the year, the year-on-year value of singles rose 11.6% to 138.1 million pounds (\$221.7 million) in 1999. However, that represented a unit rise of only 0.9%, from 79.4 million units to 80.1 million.

The annual results were boosted by the fact that the fourth quarter BPI says, "Fourth-quarter 1999 generated the highest sales revenue ever." Although overall album sales in that October-December period were down 4.6% in units, total music sales in the U.K. rose 1.1% on year to overall 468 million pounds (\$751 million), with singles value rising 17.3% to 35.8 million pounds (\$63.9 million).

The figures emphasize the increasing importance of the fourth quarter for the local music industry, accounted for over 40% of the year's sales revenue and the highest share of annual sales revenue since 1985. Despite that, Brian McLaughlin, chairman of the BPI, says that EMI and BARD chairman, says that it was "not a great quarter." He adds, however, "It has to be looked at in the context of the figures for 1998, which was an exceptionally good year."

The lack of a fourth quarter sales affected the modest annual increase, McLaughlin says. "We didn't have the George Michael double this year—or the added value from that, as it was a double CD." Nevertheless, he says, "The year-on-year increase at all levels at least spending in December, it was no great shakes, so in terms of what was being spent, the record industry didn't do too badly."

VIRGIN BATTLE

However, the business has been disappointed by the new year's battle with Richard Branson's VEG. The firm with outstanding November-December payments—said to exceed \$50 million—to the major record companies while it attempted to renegotiate terms of trading.

Reports that the merchant was in financial difficulties were vociferously denied by Virgin, which focused its initial public statements on margin erosion and what it claimed were preferential terms offered to online and direct sellers (Billboard, Dec. 14).

In more recent days, Branson and his retail management have met individually with major-label chiefs to try to reach a settlement.

"I don't think any of us really understood what was going on until it was being paid," says Universal's Kennedy. "It doesn't make any sense, and given that Richard Branson is a decent, honest, trustworthy man, he's

'In terms of what was being spent, the record industry didn't do too badly'

— BRIAN MCLAUGHLIN —

going to put it right very soon."

He describes his meeting with the Virgin chief as "perfectly civil," adding "the message [to Branson] is loud and clear: Our records have been sold to you; they're sitting, for the most part, in [consumers'] living rooms; if you can't be right to not pay even if you had some grievances. The grievances that have been aired [by Virgin] are simply not justified. Terms with Internet retailers need to be discussed openly, but if the solution to the problem is that Virgin would like the same terms as we give Internet retailers, then we'll happily do so."

HMV's McLaughlin, while declining comment on the VEG situation, does note that nonspecialist retailers have been adding to the pressure felt by music merchants.

"Supermarkets—who are in their own spin war—are now trying to drive the price of chart CDs to bring extra traffic into their stores," says McLaughlin. "One of them are specialist record retailers, and the end result is that we've got an offer that's far wider than any of the supermarkets, and we can't sit there and let other people drive the price down while we turn our backs on the market." He adds, "The U.K. is paying for an inflated price. All we're saying is that the record companies recognize that people have a choice; they don't have to buy in the U.K. anymore."

"With the Internet and with superstores, the music industry is in a difficult situation, CD pricing is a perception issue," McLaughlin adds. "Now we've got a government report saying that CDs are far more expensive in the U.K. than anywhere else in Europe. We're under the same wage constraints but looking at specialist stores like ours and saying, 'You're too expensive.' This is the biggest issue that record companies have to

face; it's not the Internet that they should be worried about in the year 2000, it's the whole issue of price."

WHAT ABOUT THE MUSIC?

Other observers are worried about the music, especially as an export commodity. No U.K. artists registered with the top 100 of the year's album in the U.S. last year, based on SoundScan data. Two artists, Fatsy Slim and Charlotte Church, managed to make a showing just below that level, with 1 million unit sales apiece of their respective albums, "You've Come a Long Way Baby" (Astralwerks) and "Voice Of An Angel" (Sony Classical).

EMI's Mark Collen says, "There has generally been a rude awakening, in that the growth of domestic repertoire in what have traditionally been export markets has really shocked a lot of people. And some have still not woken up to it."

"Being British, or even American, now does not give anyone a divine right to playlists," he says. "We have to focus on our rosters and work fewer acts for longer and harder to break them bigger, although there are certain expectations from overseas that we've got to gift-wrap everything with a ribbon on it."

Collen adds, "But it's very easy to sit in the U.K. and say 'Nothing's happening [for us] in America.' When you go to L.A., or somewhere else like New York, you realize it's a very different place, and a lot of [British] acts aren't good enough. We wouldn't expect an American act to break here unless they'd made the effort."

While the U.K. has had 1999's sixth biggest-selling album in the U.K. with Robbie Williams' "I've Been Expecting You," which is eight-times platinum (2.4 million units) in British sales, Williams has not yet broken as widely in the U.S. as was hoped, he believes that breakthrough will come this year.

Keith Harris, chairman of the International Music Managers' Forum (IMMF), says there is no denying that part of the British industry's worldwide profile has been eroded. "My real concern is the

international side and the fact that countries are now starting to look elsewhere when traditionally Britain has always been the key to creating Europe," he says. "Now the domestic marketplace [of those countries] is getting much stronger."

The IMMF represents artists' managers from the U.K. and, through a network of international affiliates, in other markets. "We could do well to look to what's going on in Scandinavia," says Harris, "which is coming on very strongly, and where they've had strong government support for the industry and very good grass roots in place to foster musicians."

It may be a mixture of complacency and pride that is hampering the U.K. industry's international expansion, according to Harris. "For a long time, the general line has been—and the BPI were quite keen on this line—that [the British] industry is very healthy and we don't need any outside help. But I don't think that's necessarily true."

"In other industries where Britain has been a market leader, that kind of complacency has revealed some real problems," he says. "For example, in the film industry, we've lost ground in sports. Other countries respond, and we don't, but it's not too late to change."

"We are complacent, have been complacent since the Beatles," declares Jeremy Pearce, CEO of independent V2 Records. "This effortless assumption of superiority is something I've always been painfully aware of, the idea that England is in some way the center of the world. And it once was. We've assumed we'll be selling internationally no matter what we dish up."

V2 had one of 1999's bona fide breakthrough acts in Stereophonics, and Pearce adds that the band's "Dance Cakes" is now at almost 2 million sales worldwide, according to Pearce. "It's absolutely great that with Stereophonics, Travis, and presumably Oasis, some guitar bands are making it," he says. "On the whole, I must say, the whole phenomenon of [records by] soap acts and manufactured groups has been pretty unhealthy."

want people to learn how to use this technology effectively, so they can be successful and change their lives. We want to stay true to our mission to empower."

Toward that end, DME Interactive's partnership with AOL calls for the company to provide hardware and technology training to urban youth. Dash adds that DME Interactive is in the last stages of negotiations with a major hardware manufacturer. An announcement is expected in the near future.

AOL's partnership with DME Interactive follows on the heels of its recently announced mega-merger with Time Warner. AOL is also a strategic partner with urban-oriented lifestyle Web site Net Noir.

Adds Dash, "Net Noir has certainly been very supportive of our initiative, and you'll continue to see them support what we're doing."

NEW AOL SERVICE TO TAP URBAN ENTERTAINMENT MARKET

(Continued from page 1)

hardware and software infrastructure that encompasses news, issues, and entertainment through affiliations with nearly 150 content providers. DME Interactive will also be responsible for the marketing and advertising of Places of Color, while Commerce will handle community, customer service, billing, and other services.

"We're excited about working with DME to reach 500 million members of the under-served urban community," says CompuServe GM Audrey Weil. "And we think that bringing the Places of Color online service to that community will be a successful venture for both of us. As part of our strategy to reach out to these new and fast-growing audiences."

Set to launch in April, Places of Color will cost subscribers \$19.95 per month for unlimited access. In addition to Internet access, among the features offered by the service are e-mail, instant messaging, chat rooms, and 30 channels of content—peeled as "empowerment zones" by Dash.

DME Interactive's urban-oriented content will encompass news, issues, and entertainment through affiliations with nearly 150 content providers. DME Interactive will also be responsible for the marketing and advertising of Places of Color, while Commerce will handle community, customer service, billing, and other services.

Dash adds that over the next 30 days, announcements will be made regarding partnerships with African-American, Hispanic, American Indian, and Asian portal players.

"We will certainly have entertainment partners from music, film, and television well represented, because obviously that's compelling and a draw for the market we're going after," says Dash. "But our nucleus is based around education, training, and job placement. We

Hot 100 Airplay

Compiled from a national sample of airplay (tracked by Broadcast Data Systems' Radio track service). Based on stations electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions (sum of spins) among entire times of airplay with Airplay Index system. This data is used in the Hot 100 Singles chart.

TITLE	LAST WEEK	PEAK	WEEKS ON CHART	TITLE	LAST WEEK	PEAK	WEEKS ON CHART
1 1 I KNOW I LOVE YOU (JAY-Z/ROYAL PHOENIX)	38	38	1	1 THE BEST DAY (JAY-Z/ROYAL PHOENIX)	38	38	1
2 18 THAT'S THE WAY IT IS (JAY-Z/ROYAL PHOENIX)	38	38	1	2 18 THAT'S THE WAY IT IS (JAY-Z/ROYAL PHOENIX)	38	38	1
3 24 WHAT A GIRL WANTS (JAY-Z/ROYAL PHOENIX)	38	38	1	3 24 WHAT A GIRL WANTS (JAY-Z/ROYAL PHOENIX)	38	38	1
4 5 SHOW ME THE MEANING OF BEING LOUD (JAY-Z/ROYAL PHOENIX)	38	38	1	4 5 SHOW ME THE MEANING OF BEING LOUD (JAY-Z/ROYAL PHOENIX)	38	38	1
5 31 BITE MY TONGUE (JAY-Z/ROYAL PHOENIX)	38	38	1	5 31 BITE MY TONGUE (JAY-Z/ROYAL PHOENIX)	38	38	1
6 31 SWEET SIXTEEN (JAY-Z/ROYAL PHOENIX)	38	38	1	6 31 SWEET SIXTEEN (JAY-Z/ROYAL PHOENIX)	38	38	1
7 1 BRING IT ALL TO ME (JAY-Z/ROYAL PHOENIX)	38	38	1	7 1 BRING IT ALL TO ME (JAY-Z/ROYAL PHOENIX)	38	38	1
8 722 SACK AMY (JAY-Z/ROYAL PHOENIX)	38	38	1	8 722 SACK AMY (JAY-Z/ROYAL PHOENIX)	38	38	1
9 10 SAY MY NAME (JAY-Z/ROYAL PHOENIX)	38	38	1	9 10 SAY MY NAME (JAY-Z/ROYAL PHOENIX)	38	38	1
10 130 AMAZED (JAY-Z/ROYAL PHOENIX)	38	38	1	10 130 AMAZED (JAY-Z/ROYAL PHOENIX)	38	38	1
11 12 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	38	38	1	11 12 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	38	38	1
12 225 I NEED TO KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1	12 225 I NEED TO KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1
13 17 BREATHE (JAY-Z/ROYAL PHOENIX)	38	38	1	13 17 BREATHE (JAY-Z/ROYAL PHOENIX)	38	38	1
14 13 NEVER LET YOU GO (JAY-Z/ROYAL PHOENIX)	38	38	1	14 13 NEVER LET YOU GO (JAY-Z/ROYAL PHOENIX)	38	38	1
15 21 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1	15 21 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1
16 14 THE MORNING NEWS (JAY-Z/ROYAL PHOENIX)	38	38	1	16 14 THE MORNING NEWS (JAY-Z/ROYAL PHOENIX)	38	38	1
17 16 UNLIT UNLIT UNLIT (JAY-Z/ROYAL PHOENIX)	38	38	1	17 16 UNLIT UNLIT UNLIT (JAY-Z/ROYAL PHOENIX)	38	38	1
18 18 TAKE A PICTURE (JAY-Z/ROYAL PHOENIX)	38	38	1	18 18 TAKE A PICTURE (JAY-Z/ROYAL PHOENIX)	38	38	1
19 20 GET IT TONITE (JAY-Z/ROYAL PHOENIX)	38	38	1	19 20 GET IT TONITE (JAY-Z/ROYAL PHOENIX)	38	38	1
20 12 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1	20 12 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1
21 18 ALL THE SMALL THINGS (JAY-Z/ROYAL PHOENIX)	38	38	1	21 18 ALL THE SMALL THINGS (JAY-Z/ROYAL PHOENIX)	38	38	1
22 23 I WANNA KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1	22 23 I WANNA KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1
23 10 FORGOT ABOUT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1	23 10 FORGOT ABOUT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1
24 27 MY BEST FRIEND (JAY-Z/ROYAL PHOENIX)	38	38	1	24 27 MY BEST FRIEND (JAY-Z/ROYAL PHOENIX)	38	38	1
25 11 FALLS APART (JAY-Z/ROYAL PHOENIX)	38	38	1	25 11 FALLS APART (JAY-Z/ROYAL PHOENIX)	38	38	1
26 31 BACK AT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1	26 31 BACK AT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1
27 35 IT FEELS SO GOOD (JAY-Z/ROYAL PHOENIX)	38	38	1	27 35 IT FEELS SO GOOD (JAY-Z/ROYAL PHOENIX)	38	38	1
28 14 COWBOY TAKE ME AWAY (JAY-Z/ROYAL PHOENIX)	38	38	1	28 14 COWBOY TAKE ME AWAY (JAY-Z/ROYAL PHOENIX)	38	38	1
29 21 MEET VIRGINIA (JAY-Z/ROYAL PHOENIX)	38	38	1	29 21 MEET VIRGINIA (JAY-Z/ROYAL PHOENIX)	38	38	1
30 15 LOVE IS BLIND (JAY-Z/ROYAL PHOENIX)	38	38	1	30 15 LOVE IS BLIND (JAY-Z/ROYAL PHOENIX)	38	38	1
31 1 DON'T WANNA (JAY-Z/ROYAL PHOENIX)	38	38	1	31 1 DON'T WANNA (JAY-Z/ROYAL PHOENIX)	38	38	1
32 37 EVERYTHING YOU WANT (JAY-Z/ROYAL PHOENIX)	38	38	1	32 37 EVERYTHING YOU WANT (JAY-Z/ROYAL PHOENIX)	38	38	1
33 2 AMERICAN PIE (JAY-Z/ROYAL PHOENIX)	38	38	1	33 2 AMERICAN PIE (JAY-Z/ROYAL PHOENIX)	38	38	1
34 31 SMILE (JAY-Z/ROYAL PHOENIX)	38	38	1	34 31 SMILE (JAY-Z/ROYAL PHOENIX)	38	38	1
35 24 LEARN TO FLY (JAY-Z/ROYAL PHOENIX)	38	38	1	35 24 LEARN TO FLY (JAY-Z/ROYAL PHOENIX)	38	38	1
36 28 MY LOVE IS YOUR LOVE (JAY-Z/ROYAL PHOENIX)	38	38	1	36 28 MY LOVE IS YOUR LOVE (JAY-Z/ROYAL PHOENIX)	38	38	1

Records with the greatest airplay gain. © 2000 Billboard/RSJ Communications.

HOT 100 RECURRENT AIRPLAY

1 2 2 WHERE MY GIRLS AT (JAY-Z/ROYAL PHOENIX)	14 13	13	2	14 13	13	2	14 13
2 1 SOMEDAY (JAY-Z/ROYAL PHOENIX)	15 18	18	3	15 18	18	3	15 18
3 4 BACK THAT THING UP (JAY-Z/ROYAL PHOENIX)	16 19	19	4	16 19	19	4	16 19
4 6 HIGHER (JAY-Z/ROYAL PHOENIX)	17 16	16	5	17 16	16	5	17 16
5 11 STAR (JAY-Z/ROYAL PHOENIX)	18 17	17	6	18 17	17	6	18 17
6 130 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	19 20	20	7	19 20	20	7	19 20
7 16 GENIE IN A BOTTLE (JAY-Z/ROYAL PHOENIX)	20 21	21	8	20 21	21	8	20 21
8 14 I WANT IT THAT WAY (JAY-Z/ROYAL PHOENIX)	21 22	22	9	21 22	22	9	21 22
9 54 UNWITTINGLY (JAY-Z/ROYAL PHOENIX)	22 23	23	10	22 23	23	10	22 23
10 14 I WANT MY SUNSHINE (JAY-Z/ROYAL PHOENIX)	23 24	24	11	23 24	24	11	23 24
11 17 I LOVE YOU (JAY-Z/ROYAL PHOENIX)	24 25	25	12	24 25	25	12	24 25
12 15 SOMETHING LIKE (JAY-Z/ROYAL PHOENIX)	25 26	26	13	25 26	26	13	25 26
13 9 SHE'S SO HIGH (JAY-Z/ROYAL PHOENIX)	26 27	27	14	26 27	27	14	26 27

TITLE (Artist) - Leaving Out (Shantel Music)

1 247 12 THE SMALL THINGS (JAY-Z/ROYAL PHOENIX)	14 13	13	2	14 13	13	2	14 13
2 18 THAT'S THE WAY IT IS (JAY-Z/ROYAL PHOENIX)	15 18	18	3	15 18	18	3	15 18
3 4 BACK THAT THING UP (JAY-Z/ROYAL PHOENIX)	16 19	19	4	16 19	19	4	16 19
4 6 HIGHER (JAY-Z/ROYAL PHOENIX)	17 16	16	5	17 16	16	5	17 16
5 11 STAR (JAY-Z/ROYAL PHOENIX)	18 17	17	6	18 17	17	6	18 17
6 130 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	19 20	20	7	19 20	20	7	19 20
7 16 GENIE IN A BOTTLE (JAY-Z/ROYAL PHOENIX)	20 21	21	8	20 21	21	8	20 21
8 14 I WANT IT THAT WAY (JAY-Z/ROYAL PHOENIX)	21 22	22	9	21 22	22	9	21 22
9 54 UNWITTINGLY (JAY-Z/ROYAL PHOENIX)	22 23	23	10	22 23	23	10	22 23
10 14 I WANT MY SUNSHINE (JAY-Z/ROYAL PHOENIX)	23 24	24	11	23 24	24	11	23 24
11 17 I LOVE YOU (JAY-Z/ROYAL PHOENIX)	24 25	25	12	24 25	25	12	24 25
12 15 SOMETHING LIKE (JAY-Z/ROYAL PHOENIX)	25 26	26	13	25 26	26	13	25 26
13 9 SHE'S SO HIGH (JAY-Z/ROYAL PHOENIX)	26 27	27	14	26 27	27	14	26 27

Records with the greatest airplay gain. © 2000 Billboard/RSJ Communications.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) reported retail stores and rack outlets which report number of units sold to SoundScan. This data is used in the Hot 100 Singles chart.

TITLE	LAST WEEK	PEAK	WEEKS ON CHART	TITLE	LAST WEEK	PEAK	WEEKS ON CHART
1 1 I KNOW I LOVE YOU (JAY-Z/ROYAL PHOENIX)	38	38	1	1 1 I KNOW I LOVE YOU (JAY-Z/ROYAL PHOENIX)	38	38	1
2 18 THAT'S THE WAY IT IS (JAY-Z/ROYAL PHOENIX)	38	38	1	2 18 THAT'S THE WAY IT IS (JAY-Z/ROYAL PHOENIX)	38	38	1
3 24 WHAT A GIRL WANTS (JAY-Z/ROYAL PHOENIX)	38	38	1	3 24 WHAT A GIRL WANTS (JAY-Z/ROYAL PHOENIX)	38	38	1
4 5 SHOW ME THE MEANING OF BEING LOUD (JAY-Z/ROYAL PHOENIX)	38	38	1	4 5 SHOW ME THE MEANING OF BEING LOUD (JAY-Z/ROYAL PHOENIX)	38	38	1
5 31 BITE MY TONGUE (JAY-Z/ROYAL PHOENIX)	38	38	1	5 31 BITE MY TONGUE (JAY-Z/ROYAL PHOENIX)	38	38	1
6 31 SWEET SIXTEEN (JAY-Z/ROYAL PHOENIX)	38	38	1	6 31 SWEET SIXTEEN (JAY-Z/ROYAL PHOENIX)	38	38	1
7 1 BRING IT ALL TO ME (JAY-Z/ROYAL PHOENIX)	38	38	1	7 1 BRING IT ALL TO ME (JAY-Z/ROYAL PHOENIX)	38	38	1
8 722 SACK AMY (JAY-Z/ROYAL PHOENIX)	38	38	1	8 722 SACK AMY (JAY-Z/ROYAL PHOENIX)	38	38	1
9 10 SAY MY NAME (JAY-Z/ROYAL PHOENIX)	38	38	1	9 10 SAY MY NAME (JAY-Z/ROYAL PHOENIX)	38	38	1
10 130 AMAZED (JAY-Z/ROYAL PHOENIX)	38	38	1	10 130 AMAZED (JAY-Z/ROYAL PHOENIX)	38	38	1
11 12 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	38	38	1	11 12 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	38	38	1
12 225 I NEED TO KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1	12 225 I NEED TO KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1
13 17 BREATHE (JAY-Z/ROYAL PHOENIX)	38	38	1	13 17 BREATHE (JAY-Z/ROYAL PHOENIX)	38	38	1
14 13 NEVER LET YOU GO (JAY-Z/ROYAL PHOENIX)	38	38	1	14 13 NEVER LET YOU GO (JAY-Z/ROYAL PHOENIX)	38	38	1
15 21 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1	15 21 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1
16 14 THE MORNING NEWS (JAY-Z/ROYAL PHOENIX)	38	38	1	16 14 THE MORNING NEWS (JAY-Z/ROYAL PHOENIX)	38	38	1
17 16 UNLIT UNLIT UNLIT (JAY-Z/ROYAL PHOENIX)	38	38	1	17 16 UNLIT UNLIT UNLIT (JAY-Z/ROYAL PHOENIX)	38	38	1
18 18 TAKE A PICTURE (JAY-Z/ROYAL PHOENIX)	38	38	1	18 18 TAKE A PICTURE (JAY-Z/ROYAL PHOENIX)	38	38	1
19 20 GET IT TONITE (JAY-Z/ROYAL PHOENIX)	38	38	1	19 20 GET IT TONITE (JAY-Z/ROYAL PHOENIX)	38	38	1
20 12 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1	20 12 THOMSON (JAY-Z/ROYAL PHOENIX)	38	38	1
21 18 ALL THE SMALL THINGS (JAY-Z/ROYAL PHOENIX)	38	38	1	21 18 ALL THE SMALL THINGS (JAY-Z/ROYAL PHOENIX)	38	38	1
22 23 I WANNA KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1	22 23 I WANNA KNOW (JAY-Z/ROYAL PHOENIX)	38	38	1
23 10 FORGOT ABOUT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1	23 10 FORGOT ABOUT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1
24 27 MY BEST FRIEND (JAY-Z/ROYAL PHOENIX)	38	38	1	24 27 MY BEST FRIEND (JAY-Z/ROYAL PHOENIX)	38	38	1
25 11 FALLS APART (JAY-Z/ROYAL PHOENIX)	38	38	1	25 11 FALLS APART (JAY-Z/ROYAL PHOENIX)	38	38	1
26 31 BACK AT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1	26 31 BACK AT ONE (JAY-Z/ROYAL PHOENIX)	38	38	1
27 35 IT FEELS SO GOOD (JAY-Z/ROYAL PHOENIX)	38	38	1	27 35 IT FEELS SO GOOD (JAY-Z/ROYAL PHOENIX)	38	38	1
28 14 COWBOY TAKE ME AWAY (JAY-Z/ROYAL PHOENIX)	38	38	1	28 14 COWBOY TAKE ME AWAY (JAY-Z/ROYAL PHOENIX)	38	38	1
29 21 MEET VIRGINIA (JAY-Z/ROYAL PHOENIX)	38	38	1	29 21 MEET VIRGINIA (JAY-Z/ROYAL PHOENIX)	38	38	1
30 15 LOVE IS BLIND (JAY-Z/ROYAL PHOENIX)	38	38	1	30 15 LOVE IS BLIND (JAY-Z/ROYAL PHOENIX)	38	38	1
31 1 DON'T WANNA (JAY-Z/ROYAL PHOENIX)	38	38	1	31 1 DON'T WANNA (JAY-Z/ROYAL PHOENIX)	38	38	1
32 37 EVERYTHING YOU WANT (JAY-Z/ROYAL PHOENIX)	38	38	1	32 37 EVERYTHING YOU WANT (JAY-Z/ROYAL PHOENIX)	38	38	1
33 2 AMERICAN PIE (JAY-Z/ROYAL PHOENIX)	38	38	1	33 2 AMERICAN PIE (JAY-Z/ROYAL PHOENIX)	38	38	1
34 31 SMILE (JAY-Z/ROYAL PHOENIX)	38	38	1	34 31 SMILE (JAY-Z/ROYAL PHOENIX)	38	38	1
35 24 LEARN TO FLY (JAY-Z/ROYAL PHOENIX)	38	38	1	35 24 LEARN TO FLY (JAY-Z/ROYAL PHOENIX)	38	38	1
36 28 MY LOVE IS YOUR LOVE (JAY-Z/ROYAL PHOENIX)	38	38	1	36 28 MY LOVE IS YOUR LOVE (JAY-Z/ROYAL PHOENIX)	38	38	1

Records with the greatest sales gain. © 2000 Billboard/RSJ Communications and SoundScan.

1 247 12 THE SMALL THINGS (JAY-Z/ROYAL PHOENIX)	14 13	13	2	14 13	13	2	14 13
2 18 THAT'S THE WAY IT IS (JAY-Z/ROYAL PHOENIX)	15 18	18	3	15 18	18	3	15 18
3 4 BACK THAT THING UP (JAY-Z/ROYAL PHOENIX)	16 19	19	4	16 19	19	4	16 19
4 6 HIGHER (JAY-Z/ROYAL PHOENIX)	17 16	16	5	17 16	16	5	17 16
5 11 STAR (JAY-Z/ROYAL PHOENIX)	18 17	17	6	18 17	17	6	18 17
6 130 BLUE (DA BEE) (JAY-Z/ROYAL PHOENIX)	19 20	20	7	19 20	20	7	19 20
7 16 GENIE IN A BOTTLE (JAY-Z/ROYAL PHOENIX)	20 21	21	8	20 21	21	8	20 21
8 14 I WANT IT THAT WAY (JAY-Z/ROYAL PHOENIX)	21 22	22	9	21 22	22	9	21 22
9 54 UNWITTINGLY (JAY-Z/ROYAL PHOENIX)	22 23	23	10	22 23	23	10	22 23
10 14 I WANT MY SUNSHINE (JAY-Z/ROYAL PHOENIX)	23 24	24	11	23 24	24	11	23 24
11 17 I LOVE YOU (JAY-Z/ROYAL PHOENIX)	24 25	25	12	24 25	25	12	24 25
12 15 SOMETHING LIKE (JAY-Z/ROYAL PHOENIX)	25 26	26	13	25 26	26	13	25 26
13 9 SHE'S SO HIGH (JAY-Z/ROYAL PHOENIX)	26 27	27	14	26 27	27	14	26 27

 SoundScan®BILLBOARD FEBRUARY 26, 2006

SWEDEN CELEBRATES SALES HIGH AT AWARDS

(Continued from page 3)

industry is evolving from being purely media-driven to maximizing attention at retail and intensifying online presence," he says.

Virgin Records Sweden managing director Asa Törnerd says, "The sales statistics are promising, and I think they will reflect the current market situation." She adds, "For Virgin's part, last year was a bright year." Virgin is hoping for a similarly successful 2000 with Swedish acts such as Broder Daniel, Caesar's Palace, and Sweet Chariot.

However, it was the stars of Warner and Sony, along with the

Cheiron Productions creative team who shone at the Grammisgalan. Sponsored by Swedish telecommunications giant Ericsson, the annual event honors the Swedish music industry's top domestic artists and is televised by commercial TV station TV4 in a delayed telecast on the day of the awards. The various categories are voted for by a jury of some 25 representatives of the broadcast and print media.

At the awards, an audience of some 2,500 saw Warner Music Sweden artist Christian Falk named best producer for his album "Quel Borel." Falk also

snagged the top honors in best modern dance act and album of the year.

Commenting on Falk's winning spree, Warner Music Sweden managing director Sanji Tandan says, "It's great for us that he won in so many categories. It really shows his broad abilities, and this will make sure that we will continue to receive international attention for the record." Falk is currently producing a new album by Warner-signed R&B artist Demetrios.

Cheiron, the Stockholm-based production company formed eight years ago by Tom Tolomaa and the late Dag Volle (aka Dennis Pop), is now co-owned by Jim/Zomba and producers/songwriters Max Martin, Per Magnusson, and Kristian Lundin. It received both the Grammis jury's award of honor and the Swedish government's music export award.

In his presentation speech, Sweden Minister of Trade Lef P. Patrotsky said, "In the spirit of Tin Pan Alley, the Brill Building, and Tamla/Motown, there is a voice in Stockholm which provides a voice to current pop music and which attracts artists to their magical surroundings."

Recent Cheiron-affiliated clients have included Celine Dion, Britney Spears, Backstreet Boys, 'N Sync, and Westlife. The export award, initiated three years ago, has previously been given to the Cardigans (1998) and Max Martin (1999).

One of Sony Music's top domestic acts, Patrik Isaksson, won song of the year for "Du Får Göra Som Du Vill" (You Get To Do Whatever You Want), best newcomer, and best composer for the album "När Värkligheten Tränger Sig På" (When Reality Forces Itself Through). Isaksson was nominated in a total of five categories, the most by any artist at this year's event.

A listing of Grammis winners in key categories follows:

Artist: Thåström, "Det Är Ni Som I Don Kosta, Det Är Jag Som B. Norrmalm." MNW.

Album: Christian Falk, "Quel Borel," Warner Music.

Male rock/pop: Petter, "Bananrepublik," BMG.

Female rock/pop: Robyn, "My Truth," BMG.

Rock/pop group: Kent, "Hag-nesta Hill," BMG.

Song: Patrik Isaksson, "Du Får Göra Som Du Vill," Sony Music.

Songwriter: Carey Cunningham, "Kom" (album), Universal Music.

Composer: Patrik Isaksson, "När Värkligheten Tränger Sig På" (album), Sony Music.

Dance: Christian Falk, "Quel Borel" (album), Warner Music.

Producer: Christian Falk, "Quel Borel" (album), Warner Music.

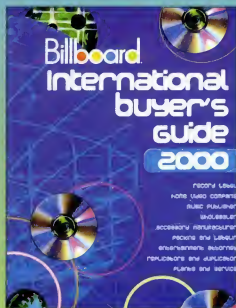
Newcomer: Patrik Isaksson, "När Värkligheten Tränger Sig På" (album), Sony Music.

Hard rock: Lok, "Naken, Blåstard Och Skitsur" (album), Stockholm Records.

Music video: Lambretta, "Blow My Fuse"/"Absolutely Nothing," Universal Music.

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by Silvio Pietrolungo

COUNTRY TIME: Two former No. 1 country tracks scoot into the top five of The Billboard Hot 100, with first-week sales of more than 50,000 units. Lonestar's "Amazed" (BNA) jumps 18-3 and debuts at No. 7 on the Hot 100 Singles Sales chart with 54,000 units scanned. "Amazed" closes out its top 10 Hot 100 trifecta, as it moves 11-10 on the Hot 100 Singles Airplay chart, with an audience increase of 6.5 million listeners. Lonestar is the first group to place a song in the top 10, never mind the top five, on both the Hot Country Singles & Tracks chart and the Hot 100 since the Oak Ridge Boys sang about a girl named "Elvira" (WCA) in the summer of 1981.

Faith Hill climbs 21-5 on the Hot 100 and debuts on the sales chart at No. 8 with "Breathe" (Warner Bros. Nashville/WRN). "Breathe" scans 50,500 units and gains 2 million listeners this issue, pushing its overall audience to 61.5 million, which holds the title at No. 13 on the airplay chart. This is the first time since Aug. 15, 1981, that two country acts have simultaneously appeared in the top 10 of the Hot 100. On that date the Oak Ridge Boys were at No. 5 with "Elvira" and Kenny Rogers was at No. 3 with "I Don't Need You" (Liberty).

The crossover appeal of country has been brewing for close to 10 years now, beginning with the top five success of Billy Ray Cyrus' "Achy Breaky Heart" (Mercury/DJMG) in 1992 and Tim McGraw's top 20 Hot 100 singles from 1994, "Indian Outlaw" and "Don't Take The Girl" (Curb). Those singles, however, were fueled by top five sales rankings and, except for some pop radio play for "Achy" (it made the top 40 of the then-pop-only Hot 100 Airplay chart), they were virtually ignored by top 40 radio.

Top 40's subsequent acceptance of top 10 hits from LeAnn Rimes (Curb) in 1997 and Shania Twain (Mercury/DJMG) in 1998 has now made it possible for acts like Lonestar and Faith Hill to make inroads with a segment of the radio audience that would not normally be exposed to their music. It would be wonderful if this string of hits from the country format encourages top 40 programmers to look toward Nashville with greater frequency to find the next all-format success story.

GARDEN STILL GROWING: Savage Garden returns to the top of the Hot 100, with "I Know I Loved You" (Columbia) overtaking "Thank God I Found You" by Mariah Carey Featuring Joe & 98° (Columbia) by a slight margin. Both titles show a similar unit decline on the sales chart (roughly 12,000 pieces), but "Thank God's" audience declines by 5.5 million, while "Loved" gains 2.5 million listeners. This brings the Savage single's weekly total to 109 million, the highest one-week tally in its chart run. Savage Garden also rises to the top of the Top 40 "Rock" chart in its 19th week on the charts, the longest run up to the peak of that chart since its inception in December 1998. Meanwhile, Carey's "Thank God" captures the top spot on the Hot R&B/Hip-Hop Singles & Tracks chart.

BOTTOMS UP: Britney Spears' "From The Bottom Of My Broken Heart" (Jive) jumps 52-14 on the Hot 100 and is the Greatest Gainer/Sales title, as initial-week sales of 78,000 units push "Bottom" from 73-3 on the sales chart. Spears' fourth release from her 11-times-platinum album, "... Baby One More Time," has hit a rough patch at radio, declining in audience the past two weeks.

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THE WEEK		LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
				ARTIST NAME(s) / MAIN/CO-WRITING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)		
PACESetter						
195	152	—	21	KENNY ROGERS • SWEAATCHES (CA) (1 901 5915) SHE RIDES WILD HORSES	60	
110	103	50	21	TRAHN • AMNHCOLLUMBA 780903 (CA) (1 901 5917) TRUIN	76	
111	114	105	35	SARAH MACLACHLAN • ARIETA 1 9011 (CA) (1 901 7517) MIRRORED BALL	3	
112	96	91	30	FUNKMASTER FLEX & BIG KAP • KAP 5103509-70001 (CA) (1 901 5718) THE TUNNEL	35	
113	99	115	48	GINUWINE • 150 MUSIC/AMERICA (CA) (1 901 5217) 100% GINUWINE	5	
114	92	87	40	GOODIE MOON • KAPACE 2 7504/AMERICA (120 9611) WORLD PARTY	4	
115	115	109	32	LENNY KRAVITZ • WGRIN 47358 (12 9821) THE	5	
116	110	88	14	SOUNDTRACK • ATLANTIC 832619/4 (120 9617) POKEMON: THE FIRST MOVIE	8	
117	107	127	18	BEASTIE BOYS • BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	4	
118	113	127	18	DAVE HOLLISTER • THE SOUNDS/AMERICA 45004/INTEGRITY (CA) (1 9015) GHEHIO HYMNS	34	
119	102	110	18	DONELL JONES • UNFOLCASH/CLASH 76004/ARISTA (120 9616) WHERE I WANNA BE	35	
120	116	138	25	SOUNDTRACK • COLUMBIA 6907305 (CA) (1 901 5217) RUNAWAY BRIDE	4	
121	106	102	15	JIM JOHNSTON • AICHA 8008 (12 9617) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4	
122	124	129	19	LIVE • INADVERTING 115760/CA (1 9017) THE DISTANCE TO HERE	4	
123	128	140	6	JOE KEITH • INADVERTING/INADVERTING 450020/INTEGRITY (CA) (1 9015) HOW DO YOU LIKE ME NOW?	123	
124	69	—	2	TRACY LAWRENCE ATLANTIC (INADVERTING) 83260/9 (120 9616) LESSONS LEARNED	69	
125	112	100	12	NAS • COLUMBIA 63007 (CA) (1 901 5217) NASTRAMAD	7	
126	127	123	22	DIANA KRALL • VEVEE 60500/CA (1 9017) WHEN I LOOK IN YOUR EYES	68	
127	118	97	14	FIONA APPLE • CLEAVE 5741/99 (CA) (1 901 5217) WHEN THE PAWN...	13	
128	126	132	66	CHER • WARNER BROS. 47323 (12 9817) BELIEVE	4	
129	133	119	21	BARBRA STREISAND • COLUMBIA 690506 (CA) (1 901 5217) A LOVE LIKE OURS	6	
130	122	106	12	LEO ZEPPULIN • ATLANTIC 83260/9 (12 9616) EARLY DAYS: THE BEST OF LEO ZEPPULIN VOLUME ONE	71	
131	134	147	14	SOUNDTRACK • VERB 41868/1 (11 9017) THE WOOD	16	
132	121	116	29	STAINED • FLYPUNK/CLASH 62566/2 (CA) (1 9015) DYSFUNCTION	74	
133	122	110	15	SANTANA • COLUMBIA 65560/CA (120 9616) THE BEST OF SANTANA	106	
134	123	104	12	DAVE MATTHEWS BAND • BAMA 9485 70000/CA (1 901 52) LISTENER SUPPORTED	15	
135	195	—	2	SOUNDTRACK CONCOR 301705/6 (CA) (1 9017) THE BEACH	135	
136	170	—	2	VARIOUS ARTISTS UNIVERSAL 544225 (120 9617) PURE LOVE	136	
137	142	149	33	VARIOUS ARTISTS • HAZOR & THE 95004 (11 9017) MONSTER BALLADS	27	
138	129	103	10	METHODS OF MAYHEM • MCA 112038/1 (11 9017) METHODS OF MAYHEM	71	
139	135	123	73	GOO GOO DOLLS • WARNER BROS. 47300/9 (120 9617) OZZY LIT THE GIRL	15	
140	136	154	5	NU100 701500/ATLANTIC (11 95) SPIT	136	
141	146	141	11	KUTLOS • INADVERTING 45063/CA (CA) (1 9015) MAKE YOURSELF	80	
142	138	118	18	ERIC CLAPTON • CLAPTON 47360/ARISTA (CA) (1 9017) CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20	
143	150	174	8	P.D. • ATLANTIC 832162/4 (1 9015) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	143	
144	174	166	6	KELVIS JAMES 47917/1 (1 9017) KALEIDOSCOPE	144	
145	130	123	12	BECK • GONGE/FFENHAG/INTEGRITY (CA) (1 9017) MIDNITE VULTURES	34	
146	129	137	33	MISSY "MISSTERY" ELLIOTT • THE 522/MISSTERY 62216/2 (CA) (1 9017) DA REAL, THE	10	</

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPORT & NAME/DISTRIBUTING LABEL (SUGGESTED LIST PRICE (OR EQUIVALENT FOR CASSETTE))	TITLE	PEAK POSITION
154	139	151	35 VARIOUS ARTISTS ■ WOLFWORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS (1987) ■		70
155	153	148	1 SYSTEM OF A DOWN ■ AMERICAN/COLOSAL: FIREBIRD (1987 EQS 96)	■ SYSTEM OF A DOWN: 1255	25
156	149	148	11 JOEY EDMONDS ■ RCA: BT-5704 (10 96/95 96)		24/77
157	145	122	OK DIRTY BASTARD ■ GLENDA (1984 EQS 11) (1987 58)	N****A PLEASE 10	10
158	137	—	2 MORPHINE ■ GREENHOUSE/HIMOSCO: 160000/HIMOSCOPE (10 96/15 96)	THE NIGHT 137	137
159	147	125	11 GUNS N' ROSES ■ GEPFRO: 9045/1987 (10 10/24 96)	LIVE ERA 97 — 93	45
160	180	152	19 CLINT BASKET ■ RCA/INSHIELD: 4782/82 (10 96/15 96)	♦ELECTRIFIED 75	75
161	144	125	5 PUFF DADDY ■ BAD RHYTHM/ARISTA (11 96/17 96)	FOREVER 2	2
162	189	191	20 SOUNDTRACK: UNIVERSAL 15269 (10 96/17 96)	AMERICAN PIE 50	50
163	156	158	14 GARY ALLAN: KCA NASHVILLE 17001 (11 96/17 96)	SMOKE RINGS IN THE DARK 84	84
164	151	139	7 KURUPST: ANITA 2001/AMTARS (10 96/17 96)	THA STREETZ 2 A MURTHA 31	31
165	RE-ENTRY	48	14 LIT ■ RCA: E7775 (10 96/16 96)	■ A PLACE IN THE SUN 31	31
166	157	129	12 ALANIS MORISSETTE ■ MCA/WECA: 47589/WARNER BROS. (11 96/17 96)	MY UNPLUGGED 63	63
167	159	185	6 DMX ■ RHYM DROPS/SONY: 584 55227/SONY (11 96/17 96)	IT'S DARK AND HELL IS HOT 1	1
168	197	184	6 ANDREA BOCCELLI ■ PHILIPS: 462031 (12 96/16 96)	ARIA — THE OPERA ALBUM 10	10
169	164	162	46 SOUNDTRACK ■ MCA/WECA: 47350/WARNER BROS. (11 96/17 96)	THE MATRIX 7	7
170	192	183	12 MARC ANTHONY ■ STEVEN CORTIS: 82301 (10 96/17 96)	DESDE UN PRINCIPIO — THE BEGINNING 157	157
171	173	—	32 SENY CURTIS CHAPMAN ■ SPARROW: 5165 (11 96/16 96)	(SPEECHLESS) 31	31
172	175	190	14 VONDA SHEPARD ■ MCA/WECA: 47589/WARNER BROS. (11 96/17 96)	HEART AND SOUL: NEW SONGS FROM ALL MOOGAL TV SOUNDTRACK 60	60
173	166	172	12 MICHAEL W. SMITH: REIMON: 1004/LP/WE (12 96/16 96)	THIS IS YOUR TIME 21	21
174	171	—	3 KENNY ROGERS ■ GINO: 0271/AMERICA (5 96/95 96)	WITH LOVE 171	171
175	161	159	77 LAURYN HILL ■ RHYM DROPS/SONY: 584 55227/SONY (11 96/17 96)	THE MISQUELOUT OF LAURYN HILL 1	1
176	160	169	58 2PAC ■ AMARULATH: 1060 (10/24 96/17 96)	GREATEST HITS 3	3
177	RE-ENTRY	17	12 MELISSA ETHERIDGE ■ GLAND: 5461/RYTMING (11 96/17 96)	BREAKDOWN 12	12
178	158	146	17 SOUNDTRACK: HOLLYWOOD 162156 (11 96/16 96)	10 THINGS I HATE ABOUT YOU 52	52
179	178	—	94 FAITH HILL ■ WARNER BROS. INSHIELD: 46735/WARNER (10 96/15 96)	FAITH 7	7
180	165	153	3 CONJUNTO PRIMAVERA ■ MCA P: 39574/CONJUNTO (7 96/15 96)	MORIR DE AMOR 153	153
181	172	164	78 KORIN ■ AMARULATH: 65001/WECA (11 96/17 96)	■ FOLLOW THE LEADER 1	1
182	154	154	3 ■ WPC: 16244/AMERICA (11 96/17 96)	RAVE UNLEASH THE JOY FANTASTIC 18	18
183	167	181	11 FATBOY SULK ■ GLENDA/4000/HIMOSCOPE (10/26 96 96)	■ YOU'VE COME A LONG WAY, BABY 34	34
184	183	176	5 TRIN-I-TEE 5-7 ■ RHYM DROPS/SONY: 584 55227/SONY (11 96/17 96)	■ SPIRITUAL LOVE 104	104
185	169	168	40 SHOOP DOGG ■ NO LIMIT: 2055/PROUD (11 96/17 96)	NO LIMIT TOP DOGG 2	2
186	193	—	5 YOUNG ABSTRACTZ ■ GLENDA/4000/HIMOSCOPE (10 96/16 96)	AGAINST DA GAIN 92	92
187	177	163	25 VARIOUS ARTISTS ■ UNIVERSAL: 406 2204/47350/WARNER (12 96/17 96)	NOW 2 3	3
188	176	182	33 ERIC BENNET ■ WARNER BROS.: 47022 (11 96/16 96)	A DAY IN THE LIFE 25	25
189	185	170	65 THE OFFSPRING ■ GLENDA: 49944/5000 (11 96/17 96)	AMERICANA 2	2
190	168	150	14 SHERYL CROW ■ JAGGED LIPS: 47022 (11 96/17 96)	SHERY CROW AND FRIENDS: LIVE FROM CENTRAL PARK 107	107
191	163	143	14 SOUNDTRACK ■ GLENDA: 49944/5000 (12 96/16 96)	END OF DAYS 20	20
192	RE-ENTRY	16	35 MOS DEF ■ BANGKUS: 10451/PROUD (10 96/16 96)	BLACK ON BOTH SIDES 25	25
193	RE-ENTRY	15	16 BARRY WHITE ■ PRIVATE: 5045/4000/WARNER BROS. (10 96/16 96)	STAYING POWER 43	43
194	RE-ENTRY	32	26 WEIRD AL YANKOVIC ■ MCA: 10071 (11 96/16 96)	RUNNING WITH SCISSORS 16	16
195	182	172	3 ALECIA ELLIOTT ■ KCA NASHVILLE: 170087 (8 96/12 96)	I'M DIGGIN' IT 872	872
196	187	198	40 SILKS ■ ELIZABETH: 62234/SONY (10 96/16 96)	TONIGHT 21	21
197	184	177	54 DMX ■ RHYM DROPS/SONY: 584 55227/SONY (11 96/17 96)	FLESH OF MY FLESH: BLOOD OF MY BLOOD 1	1
198	RE-ENTRY	17	32 KENNY G ■ ARISTA: 15085 (11 96/17 96)	CLASSICS IN THE KEY OF G 17	17
199	196	—	12 LYNARD SKYNYRD ■ THE MILLENNIUM COLLECTION: THE BEST OF LYNARD SKYNYRD 147		147
200	194	178	81 NARAH CHERRY ■ COLUMBIA: 69675/SONY (11 96 97/17 96)	■ I'S 4	4

TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

19	Mc Knight 26	20	Reckless 106	21	Melody 169	22	Granny Norman 200
23	Mc Knight 26	24	Larkin Innes 86	25	The Neatly 30	26	Memory Batten 137
27	Mc Knight 26	28	Kenny Rogers 109, 174	29	Neatly 30	30	Neatly 30
31	Mc Knight 26	32	Sandrine 1 137	33	Pickens The First Movie 116	34	Neatly 30
35	Mc Knight 26	36	Seagren Garden 29	37	Pickens The Album 35	38	Neatly 30
39	Mc Knight 26	40	Seagren Garden 29	41	The Seagren 62	42	Neatly 30
43	Mc Knight 26	44	Seagren Garden 29	45	Tague 44	46	Neatly 30
47	Mc Knight 26	48	Seagren Garden 29	49	The West 131	50	Neatly 30
51	Mc Knight 26	52	Seagren Garden 29	53	Tague 44	54	Neatly 30
55	Mc Knight 26	56	Seagren Garden 29	57	Tague 44	58	Neatly 30
59	Mc Knight 26	60	Seagren Garden 29	61	Tague 44	62	Neatly 30
63	Mc Knight 26	64	Seagren Garden 29	65	Tague 44	66	Neatly 30
67	Mc Knight 26	68	Seagren Garden 29	69	Tague 44	70	Neatly 30
71	Mc Knight 26	72	Seagren Garden 29	73	Tague 44	74	Neatly 30
75	Mc Knight 26	76	Seagren Garden 29	77	Tague 44	78	Neatly 30
79	Mc Knight 26	80	Seagren Garden 29	81	Tague 44	82	Neatly 30
83	Mc Knight 26	84	Seagren Garden 29	85	Tague 44	86	Neatly 30
87	Mc Knight 26	88	Seagren Garden 29	89	Tague 44	90	Neatly 30
91	Mc Knight 26	92	Seagren Garden 29	93	Tague 44	94	Neatly 30
95	Mc Knight 26	96	Seagren Garden 29	97	Tague 44	98	Neatly 30
99	Mc Knight 26	100	Seagren Garden 29	101	Tague 44	102	Neatly 30
103	Mc Knight 26	104	Seagren Garden 29	105	Tague 44	106	Neatly 30
107	Mc Knight 26	108	Seagren Garden 29	109	Tague 44	110	Neatly 30
111	Mc Knight 26	112	Seagren Garden 29	113	Tague 44	114	Neatly 30
115	Mc Knight 26	116	Seagren Garden 29	117	Tague 44	118	Neatly 30
119	Mc Knight 26	120	Seagren Garden 29	121	Tague 44	122	Neatly 30
123	Mc Knight 26	124	Seagren Garden 29	125	Tague 44	126	Neatly 30
127	Mc Knight 26	128	Seagren Garden 29	129	Tague 44	130	Neatly 30
131	Mc Knight 26	132	Seagren Garden 29	133	Tague 44	134	Neatly 30
135	Mc Knight 26	136	Seagren Garden 29	137	Tague 44	138	Neatly 30
139	Mc Knight 26	140	Seagren Garden 29	141	Tague 44	142	Neatly 30
143	Mc Knight 26	144	Seagren Garden 29	145	Tague 44	146	Neatly 30
147	Mc Knight 26	148	Seagren Garden 29	149	Tague 44	150	Neatly 30
151	Mc Knight 26	152	Seagren Garden 29	153	Tague 44	154	Neatly 30
155	Mc Knight 26	156	Seagren Garden 29	157	Tague 44	158	Neatly 30
159	Mc Knight 26	160	Seagren Garden 29	161	Tague 44	162	Neatly 30
163	Mc Knight 26	164	Seagren Garden 29	165	Tague 44	166	Neatly 30
167	Mc Knight 26	168	Seagren Garden 29	169	Tague 44	170	Neatly 30
171	Mc Knight 26	172	Seagren Garden 29	173	Tague 44	174	Neatly 30
175	Mc Knight 26	176	Seagren Garden 29	177	Tague 44	178	Neatly 30
179	Mc Knight 26	180	Seagren Garden 29	181	Tague 44	182	Neatly 30
183	Mc Knight 26	184	Seagren Garden 29	185	Tague 44	186	Neatly 30
187	Mc Knight 26	188	Seagren Garden 29	189	Tague 44	190	Neatly 30
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195	Mc Knight 26	196	Seagren Garden 29	197	Tague 44	198	Neatly 30
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211	Mc Knight 26	212	Seagren Garden 29	213	Tague 44	214	Neatly 30
215	Mc Knight 26	216	Seagren Garden 29	217	Tague 44	218	Neatly 30
219	Mc Knight 26	220	Seagren Garden 29	221	Tague 44	222	Neatly 30
223	Mc Knight 26	224	Seagren Garden 29	225	Tague 44	226	Neatly 30
227	Mc Knight 26	228	Seagren Garden 29	229	Tague 44	230	Neatly 30
231	Mc Knight 26	232	Seagren Garden 29	233	Tague 44	234	Neatly 30
235	Mc Knight 26	236	Seagren Garden 29	237	Tague 44	238	Neatly 30
239	Mc Knight 26	240	Seagren Garden 29	241	Tague 44	242	Neatly 30
243	Mc Knight 26	244	Seagren Garden 29	245	Tague 44	246	Neatly 30
247	Mc Knight 26	248	Seagren Garden 29	249	Tague 44	250	Neatly 30
251	Mc Knight 26	252	Seagren Garden 29	253	Tague 44	254	Neatly 30
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259	Mc Knight 26	260	Seagren Garden 29	261	Tague 44	262	Neatly 30
263	Mc Knight 26	264	Seagren Garden 29	265	Tague 44	266	Neatly 30
267	Mc Knight 26	268	Seagren Garden 29	269	Tague 44	270	Neatly 30
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275	Mc Knight 26	276	Seagren Garden 29	277	Tague 44	278	Neatly 30
279	Mc Knight 26	280	Seagren Garden 29	281	Tague 44	282	Neatly 30
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287	Mc Knight 26	288	Seagren Garden 29	289	Tague 44	290	Neatly 30
291	Mc Knight 26	292	Seagren Garden 29	293	Tague 44	294	Neatly 30
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315	Mc Knight 26	316	Seagren Garden 29	317	Tague 44	318	Neatly 30
319	Mc Knight 26	320	Seagren Garden 29	321	Tague 44	322	Neatly 30
323	Mc Knight 26	324	Seagren Garden 29	325	Tague 44	326	Neatly 30
327	Mc Knight 26	328	Seagren Garden 29	329	Tague 44	330	Neatly 30
331	Mc Knight 26	332	Seagren Garden 29	333	Tague 44	334	Neatly 30
335	Mc Knight 26	336	Seagren Garden 29	337	Tague 44	338	Neatly 30
339	Mc Knight 26	340	Seagren Garden 29	341	Tague 44	342	Neatly 30
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371	Mc Knight 26	372	Seagren Garden 29	373	Tague 44	374	Neatly 30
375	Mc Knight 26	376	Seagren Garden 29	377	Tague 44	378	Neatly 30
379	Mc Knight 26	380	Seagren Garden 29	381	Tague 44	382	Neatly 30
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403	Mc Knight 26	404	Seagren Garden 29	405	Tague 44	406	Neatly 30
407	Mc Knight 26	408	Seagren Garden 29	409	Tague 44	410	Neatly 30
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415	Mc Knight 26	416	Seagren Garden 29	417	Tague 44	418	Neatly 30
419	Mc Knight 26	420	Seagren Garden 29	421	Tague 44	422	Neatly 30
423	Mc Knight 26	424	Seagren Garden 29	425	Tague 44	426	Neatly 30
427	Mc Knight 26	428	Seagren Garden 29	429	Tague 44	430	Neatly 30
431	Mc Knight 26	432	Seagren Garden 29	433	Tague 44	434	Neatly 30
435	Mc Knight 26	436	Seagren Garden 29	437	Tague 44	438	Neatly 30
439	Mc Knight 26	440	Seagren Garden 29	441	Tague 44	442	Neatly 30
443	Mc Knight 26	444	Seagren Garden 29	445	Tague 44	446	Neatly 30
447	Mc Knight 26	448	Seagren Garden 29	449	Tague 44	450	Neatly 30
451	Mc Knight 26	452	Seagren Garden 29	453	Tague 44	454	Neatly 30
455	Mc Knight 26	456	Seagren Garden 29	457	Tague 44	458	Neatly 30
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471	Mc Knight 26	472	Seagren Garden 29	473	Tague 44	474	Neatly 30
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479	Mc Knight 26	480	Seagren Garden 29	481	Tague 44	482	Neatly 30
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487	Mc Knight 26	488	Seagren Garden 29	489	Tague 44	490	Neatly 30
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503	Mc Knight 26	504	Seagren Garden 29	505	Tague 44	506	Neatly 30
507	Mc Knight 26	508	Seagren Garden 29	509	Tague 44	510	Neatly 30
511	Mc Knight 26	512	Seagren Garden 29	513	Tague 44	514	Neatly 30
515	Mc Knight 26	516	Seagren Garden 29	517	Tague 44	518	Neatly 30
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523	Mc Knight 26	524	Seagren Garden 29	525	Tague 44	526	Neatly 30
527	Mc Knight 26	528	Seagren Garden 29	529	Tague 44	530	Neatly 30
531	Mc Knight 26	532	Seagren Garden 29	533	Tague 44	534	Neatly 30
535	Mc Knight 26	536	Seagren Garden 29	537	Tague 44	538	Neatly 30
539	Mc Knight 26	540	Seagren Garden 29	541	Tague 44	542	Neatly 30
543	Mc Knight 26	544	Seagren Garden 29	545	Tague 44	546	Neatly 30
547	Mc Knight 26	548	Seagren Garden 29	549	Tague 44	550	Neatly 30
551	Mc Knight 26	552	Seagren Garden 29	553	Tague 44	554	Neatly 30
555	Mc Knight 26	556	Seagren Garden 29	557	Tague 44	558	Neatly 30
559	Mc Knight 26	560	Seagren Garden 29	561	Tague 44	562	Neatly 30
563	Mc Knight 26	564	Seagren Garden 29	565	Tague 44	566	Neatly 30
567	Mc Knight 26	568	Seagren Garden 29	569	Tague 44	570	Neatly 30
571	Mc Knight 26	572	Seagren Garden 29	573	Tague 44	574	Neatly 30
575	Mc Knight 26	576	Seagren Garden 29	577	Tague 44	578	Neatly 30
579	Mc Knight 26	580	Seagren Garden 29	581	Tague 44	582	Neatly 30
583	Mc Knight 26	584	Seagren Garden 29	585	Tague 44	586	Neatly 30
587	Mc Knight 26	588	Seagren Garden 29	589	Tague 44	590	Neatly 30
591	Mc Knight 26	592	Seagren Garden 29	593	Tague 44	594	Neatly 30
595	Mc Knight 26	596	Seagren Garden 29	597	Tague 44	598	Neatly 30
599	Mc Knight 26	600	Seagren Garden 29	601	Tague 44	602	Neatly 30
603	Mc Knight 26	604	Seagren Garden 29	605	Tague 44	606	Neatly 30
607	Mc Knight 26	608	Seagren Garden 29	609	Tague 44	610	Neatly 30
611	Mc Knight 26	612	Seagren Garden 29	613	Tague 44	614	Neatly 30
615	Mc Knight 26	616	Seagren Garden 29	617	Tague 44	618	Neatly 30
619	Mc Knight 26	620	Seagren Garden 29	621	Tague 44	622	Neatly 30
623	Mc Knight 26	624	Seagren Garden 29	625	Tague 44	626	Neatly 30
627	Mc Knight 26	628	Seagren Garden 29	629	Tague 44	630	Neatly 30
631	Mc Knight 26	632	Seagren Garden 29	633	Tague 44	634	Neatly 30
635	Mc Knight 26	636	Seagren Garden 29	637	Tague 44	638	Neatly 30
639	Mc Knight 26	640	Seagren Garden 29	641	Tague 44	642	Neatly 30
643	Mc Knight 26	644	Seagren Garden 29	645	Tague 44	646	Neatly 30
647	Mc Knight 26	648	Seagren Garden 29	649	Tague 44	650	Neatly 30
651	Mc Knight 26	652	Seagren Garden 29	653	Tague 44	654	Neatly 30
655	Mc Knight 26	656	Seagren Garden 29</				

EMI, SUPERTRACKS HATCH DIGITAL PLAN

(Continued from page 1)

provider" of solutions for the digital distribution of music and will be making available a "steady stream" of singles for sale through online retailers by the second quarter of 2002, says Jay Samit, executive VP of new media at EMI Recorded Music.

"With virtually all of my major brick-and-mortars now being click-and-mortars, there's a commitment involved that we're going to make sure we supply content to those retailers," Samit says. "And we think this is a great way to do it. By Q2 [second quarter], you will see with a singles market, where digital singles will be treated as just another format—you'll have CD and you'll have digital—and we will scale up in volume from there."

The nonexclusive pact, under which EMI has acquired what is deemed as "a minority equity stake" in the privately held Portland, Ore.-based Supertracks, is significant in that it "represents the final piece in the puzzle" for digital music distribution, according to Jeremy Silver, VP of new media at EMI Recorded Music.

"Supertracks are systems integrators, in that they take technology solutions like Preview and integrate them with what we call an online retail solution, so that retailers can sell both the physical products and digital downloads from the shopping cart," Silver says.

EMI had earlier acquired a small stake in Preview, whose technology Supertracks licenses, and named the company as its "recommended technology provider" for online distribution (Billboard, Nov. 12).

The publicly traded, Cupertino, Calif.-based Preview had already made a name for itself in the electronic-sound-distribution mar-

'By Q2, you will see a market where digital singles will be treated as just another format'

—JAY SAMIT—

ketplace, and it recently branched out into the music space with a system that includes security technology developed with Intel (Billboard, Nov. 12, 1999). Both it and Supertracks compete with a growing number of so-called back-office companies seeking to enable the large-scale digital distribution of music.

This is really the bringing-together of the best of the best—proven technology and a proven technology leader," Samit says of the Supertracks digital services package that includes Preview and Intel.

Charles Jennings, the founder of Supertracks and also a co-founder of Preview Systems, says that his current company has spent the last several months "building relationships" with both content providers and retailers. "Integration" alliances with some of the latter will be announced soon, he says.

"Our focus is to try to build a pretty robust retail distribution channel. Labels can use, so that a song or an album can be released not just as a cassette and a CD but in digital form as well—and as a routine occurrence, not a one-off promotion," Jennings says.

"The one way you are going to develop a market is by carefully starting and opening the valve and making a steady stream of content available," says Samit. "The days

of 'Let's do a big press stunt to get some publicity and have everybody run around to get one thing out and then stop and then a month later start on another one'—those days are gone. We are committed to opening this thick and hopefully, starting in Q2, by Q4 we can put some real volume through."

Second quarter is also the moving target for many of the other major players, including Universal Music Group (UMG), which has said it intends to begin "by midyear" making a quantity of music available for sale digitally.

The plan was announced as part of a strategic alliance with Real Networks, which will incorporate a Universal-developed, rights-protected digital music distribution format—which has not been given an official name—into a new version of its RealJukebox software. UMG, in turn, will make its music available for purchase via digital download through the format.

The digital music format will employ IntelTrust's digital-rights management technology and NatWest Bank's Magex clearinghouse infrastructure, according to the companies (Billboard, Jan. 22).

EMI, Preview, and Supertracks previously worked together on a promotion with Urocket.com, which offered for sale via download albums and singles from EMI acts. The titles can be purchased only with prepaid Internet Music Cards developed by Supertracks, which were initially bundled only with a music-skewed computer—the Home Music Studio—from NEC, but will eventually be made available for sale at the site, according to Urocket.

Jennings says feedback from the idea of prepaid cards has been strong and that rollout to other vendors is expected.

newsline...

INTERNET MUSIC SEARCH ENGINE Listen.com said Feb. 17 that it will team with Japanese Internet business development firm Trans Cosmos Inc. to build Listen.com Japan Inc. Listen and Trans Cosmos will have equal equity stakes in the venture, and Trans Cosmos has committed \$30 million to the site. The company will be run independently, by a Japanese executive team and staff. The site is scheduled to launch later this year at listen.co.jp. San Francisco-based Listen—which has previously received venture funding from all five major music companies, as well as the partners in Maverick Records—also has a partnership with Trans Cosmos. Contractor Ventures LLC have invested in its U.S. operations. Terms of the investments were not released.

BRIAN GARITY

DEALPILOT.COM—the online price-comparison search company in which BMG parent Bertelsmann is the majority owner, is expanding its services and changing its name. Effective Feb. 16, the company will be known as **evenbetter.com**, according to Matthias Eip, chief marketing officer/GM, North America, who says the firm will soon expand into commerce categories beyond music, books, and travel.

evenbetter.com
A Bertelsmann company

The second round of private equity financing was led by a number of a launch of localized Web sites in Europe, keyed to regional merchants, is also planned. Eip says that the company will also move beyond a pure "shopping bot" model with the launch of an information-feature, dubbed "horizontal surfing," that allows users to "seamlessly leap" between sites offering relevant information on a topic being explored, such as job listings.

MARIEAN J. GILLEN

URBAN BOX OFFICE (ubo.net) says it has raised \$16 million in venture capital to be used for continued content development, marketing, and other needs. UBO, co-founded by the late George Jackson, is a network of content sites targeting the global community; one site already up in South Africa. The second round of private equity financing was led by Flatiron Partners, an Internet-focused venture capital firm. Other second-round investors include an affiliate of Chase Capital Partners, the New York City Investment Fund, and an investor group led by former Motown Records chairman Clarence Avant, who serves as UBO's chairman. UBO co-founder/president Adam Kidron, who has also served as Jackson's CEO, says the UBO box office is scheduled to launch in May. He says more equity announcements will be made soon.

GAIL MITCHELL

BMG MUSIC PUBLISHING has acquired Amsterdam-based Roadster Music B.V., which has a catalog of hard-rock material released by sister label Roadrunner Records. The deal, which also includes a five-year, exclusive co-venture for signing new talent with Roadster's former owner, Roadrunner Arcade Music Group, which is headed by Cees Wessels. BMG Music now owns the entire catalogs of Sepultura, Type O Negative, Fear Factory, Coal Chamber, Machine Head, and Biohazard. In addition, Roadster contains five tracks written by Mercyful Fate's King Diamond and Hank Shermann that were recorded as a medley by Metallica on the 1998 hit album "Garage Inc." (Elektra). BMG Music, under the name Universal Songs, has administered the Roadster catalog throughout Europe since 1982. Brian Ketzer, managing director of BMG Music Publishing Benelux and formerly of Universal Songs, managed the catalog.

IRV LICHFMAN

TICKETS.com has made a strategic investment in EncrypTix Inc., which provides technology that allows for the printing of tickets from home computers. The amount of the investment was not disclosed but is said to be in the seven-figure range. The deal will allow Tickets customers to begin using the home-ticketing service by the end of the year, according to a representative. The investment does not give Tickets exclusive rights to the EncrypTix technology. Ticketmaster.com, a competitor, last month announced it is testing its own home-ticketing software and expects the service to launch by year's end.

CAROLYN HORTWITZ

COLUMBIA HOUSE CO., which recently announced a restructuring into three divisions in preparation for its pending merger with CDMco, says that its traditional record and video club has eliminated 87 jobs, or about 2% of the company's full-time work force. In addition, 62 positions that had been open but not filled, the company says, this measure is expected to save about \$10 million a year. In another announcement, Michele Jehle has been named senior VP/GM at columbiashouse.com, the online unit of the direct marketer. She will report to unit president Bill Ostroff and be responsible for marketing, merchandising, and product development. She had been VP of video sales promotion for Columbia House's video and DVD clubs. At Columbia House, the non-Internet marketing unit, president Brian Lind has promoted Harry Elias to senior VP of video clubs and named Linda Andersen and Richard Caposella VPs of advertising in charge of a newly merged video and video member-acquisition department. The staff cuts include 49 employees in the New York office.

DON JEFFREY

SALEM ACQUIRES REACH

(Continued from page 1)

net-only radio station. "It's a nice fit for us," he says. "It's synergistic in every way. We consolidate production and add to our Web presence."

Atsinger, who co-founded Salem in 1986 with Stuart Epperich, says he's excited about getting into the Southern gospel marketplace.

"We've been looking at it for a long time, and Reach was clearly the leader," Atsinger says of the Southern gospel giant. "Jim Cumbee has developed it over the last few years... and there's been a real revival and rebirth of the Southern gospel genre, a lot of it driven by the Gaither Vocal Band. Bill Gaither's efforts have revolutionized the whole area of Southern gospel music, and we see it as an area that will experience rapid growth in the coming years."

In addition to the purchase of Reach, Salem's expansion includes the recent acquisition of KSKY-FM Dallas, which it consolidated with Salem-owned KSKY-FM Waco, then moved to D.C., which it has consolidated

with WAVA-FM.

"Much of what is happening in the industry generally, we are pursuing as well," says Atsinger. "When you are a niche broadcaster and you target a specific market, you can do well on a national level... but that isn't as close as consolidation does to work."

TOUR ORGANIZERS ARE KEEN ON KISS

(Continued from page 6)

and it's always a gas." The tour is an expensive venture, but McGhee declines to say how costly. "If I told you the real cost, the band would fire me," he says. "It's a lot, close to seven figures a week. This tour has a big, big nut."

Even with the cost of being Kiss, ticket prices are relatively affordable compared with other high-profile tours. The tour's ticket prices range from \$45-\$90, with the top end being \$65 in most markets.

Routing begins in the Southwest, hits the West Coast, then goes to the Southeast, Midwest, and Northeast.

work. It's a more efficient way to operate. We can provide a broader array of services for less money when you consolidate. We are pursuing aggressively a strategy right now to add second and third and fourth stations to the same place where we already have a presence."

Scheduling allows for multiples in some markets, but Piranian doesn't anticipate more than five or six doubles. "The idea is not to sit in one place but to allow as many fans as possible to see Kiss one last time."

McGhee hopes to generate the hype and fervor this time out that surrounded the Kiss reunion tour. Even promoters became involved in each market, such as Kiss in Kiss and regalia to create photo ops that went out to trades and local press.

"We feel confident Do will have this tour set up correctly," says Slater. "But this time we're going to make sure we're up there like the promoters in each market."

(Continued from page 1)

statement.

Valley's costs in preparing for the digital world have been a drag on earnings in the financial results just announced Feb. 15. In those results, the company posted a net income of \$1.1 million, or 12 cents per share on a diluted basis, on revenue of \$284.5 million for the quarter that ended Jan. 1. This was down considerably from the \$4.5 million, or 85 cents per share, that Valley posted last year, when sales were \$287.5 million.

Investors reacted to the company's financial performance rather than to the Amplified deal, and consequently Valley stock was driven down to \$7.50 from the previous day's closing of \$9, and on Feb. 16 it fell further, closing at \$6.875.

By combining the assets of Valley and Amplified, "we are creating the dominant Internet business-to-business entertainment distribution company," says CEO Bob Cain. Feb. 15 in a conference call with analysts. "The merger is consistent with the strategy for unlocking shareholder value."

The two partners have agreed in principle on the new company, and the deal is expected to close in March. The new company will retain Amplified's name and privately held status and will be half-owned by Valley shareholders and half-owned by Amplified shareholders.

It will combine Valley's I.F.L.I. division, which includes the Internet-filmmaking business, with Amplified's digital-rights-management systems, which are used for digital and analog digital rights to more than 200,000 discs, and enable the creation of custom CDs.

In 1999 the proposed company had revenue of about \$275 million, of which Valley's Internet division accounted for \$266.5 million and Amplified did \$8.5 million, according to an estimate provided in the announcement.

If Amplified decides to go public, the deal allows Valley shareholders a free ride, says one Wall Street analyst, who predicts that in an initial public offering, the Internet company shares will command a price higher than the value that the Valley shares currently carry.

The deal allows Amplified to offer a full array of distribution services, for product both physically and digitally delivered, to labels and retailers. Amplified's digital-rights-management titles move about 120,000 units per week, according to Cain. Most of those downloads are promotional in nature.

The deal also allows Amplified to sell additional services to Valley's Internet customers, and makes it possible to offer more integrated services to retailers and will be able to grow the physical-filmfulfillment business faster," says Cain.

Amplified retail customers include Warner Entertainment, Tower Records/Video Books, the Musicland Group, Trans World Entertainment Company, National Record Mart, Hastings Entertainment, Best Buy, Borders, and Music, and Barnes & Noble (Billboard, Jan. 5).

In addition to the Internet-filmmaking division, Amplified will assume responsibility for audiofile. Valley's catalog product database of audio, video, and accessories will be merged with the company's new DVD content and art-

work database, as well as others still in development. Amplified will co-manage those databases with Valley's information-systems personnel.

Valley is not alone in positioning itself as a turnkey solution to retailers and labels for physical product and digital downloads over the Internet. Recently Alliance Entertainment Corp., based in Coral Springs, Fla., announced that it was creating separate divisions for physical product and one for digital product, in an attempt to maximize Internet opportunities (Billboard, Feb. 19).

Amplified executives did not return calls seeking comment on the deal. But in announcing the deal, Amplified reported that Christopher Melton, previously in senior management for IBM Global Services, had joined the company as CEO. Also, Nora More, former vice president of Valley's I.F.L.I. division, will move over to Amplified, with her team, holding the position of director of new media.

In addition to retail and Internet-

'We are creating the dominant Internet business-to-business entertainment distribution company. [The merger] is consistent with the strategy for unlocking shareholder value'

-BOB CAIN-

dent labels, Cain says he foresees a role for Amplified with the major labels on the digital-rights-management and digital-filmmaking side of the business.

In the meantime, Valley management expected that it expects to post a loss in its fiscal fourth quarter and for the year and will take a number of steps to reduce costs during that time period, by scaling back its Boston video warehouse from a full-service facility to a drop-ship operation and by reducing inventory by \$40 million, which it will partially accomplish through product returns to vendors.

In fact, payments to its so far made partial payments to vendors for Christmas product returns, which are expected for anticipated product returns, label and distribution sources say.

At the end of the Christmas selling season, Valley apparently was stuck with its product when retailers, whether through better buying or due to a poorer selling season, didn't rely on the Woodland, Calif., wholesaler as much as they had in previous holiday selling seasons. Moreover, Valley executives say that the company's Christmas DVD, which enjoyed tremendous growth but not as much as anticipated.

Nonetheless, DVD sales are about 45% ahead of last year and 61% ahead of last quarter, reported Barry Cerf, senior VP of business development and CFO of Valley, to analysts on the

conference call.

By reducing inventory in the fourth quarter and in the first quarter of the new fiscal year, Valley will realize savings in interest expense, Cain stated. In the quarter that ended Jan. 1, interest expense was \$3.6 million, up from \$2.75 million the same quarter last year.

While sales for the company were up 8.6% overall, full-line distribution, which consists of the one-stop, top 100, and video distribution, was down 10%, to \$181.1 million from the \$214.7 million generated in the third quarter last year. Cain attributed the drop largely to Wherehouse Entertainment's assumed distribution of the Blockbuster Music chain it acquired in 1998. Initially, when the deal was first completed, Valley was acting as the fulfillment agent for those outlets.

New-media sales increased 47.3%, to \$181.1 million for the third quarter, bringing that division's total sales in Valley's current fiscal year to \$207 million. By contributing that business to Amplified, "we believe we are creating a more valuable company," says Cain. Also, we will be able to concentrate on earnings improvements."

Indie distribution sales were up slightly for the quarter, to \$15.5 million, but up 19%, to \$48.9 million, for the third quarter last year.

For the quarter, gross profit decreased by 9.4%, to \$29.8 million, vs. \$32 million in the corresponding period of last year. Part of that decrease was attributed to new two-year contracts with the Armand's chain, which said that provide for greater volume discounts, according to Cerf.

Meanwhile, selling, general, and administrative (SG&A) expenses jumped by 11.2%, to \$24.3 million from \$21.8 million last year. Cain noted in the conference call that Valley's problems have not been with customer service but with cost containment.

"Our financial results were completely unacceptable," Cain says. "We thought costs due to our warehouse move were over with," but that proved to be untrue. The company's costs in the new Woodland facility, he says, did "flatten out at a level well above the historical rate of the old facility, which has since been converted to office space for the company."

Cain says that Valley has unacceptable inventory levels, labor productivity issues, and unforeseen problems with the move. "We can and will fix these problems."

Cerf told analysts on the conference call that the company has put in place programs to achieve cost improvement. "We are targeting SG&A expenses of 1% to 1.5% next year," he says.

For the nine-month period that ended Jan. 1, Valley's net income was \$636,000, or 7 cents per share on a diluted basis, on sales of \$284.5 million, vs. a net income of \$832,000, or 70 cents per share on a diluted basis, on sales of \$631.1 million in the first nine months of 1998.

Cerf acknowledged that the company had experienced significant "quarter losses," which will include costs from putting together the Amplified merger. "We expect [the cost-containment] programs will have a significant impact early next year," he says. "We are targeting a recovery in the June quarter."

BETWEEN THE BULLETINS

by Geoff Mayfield

WINNING SERIES: Before "Totally Hits," before "Now," the National Academy of Recording Arts and Sciences blazed the hits compilation trail with its "Grammy Nominees" series, which bowed in 1965 and has become a bigger deal with each passing year. The "2000" edition starts on The Billboard 200 at No. 19, the highest debut in the line's history. Furthermore, its opening-week sum of 70,000 units is not only the largest first-week sum in the cycle; it stands as the third largest fourth-week mark for any of the six albums, topped only by the third and fourth chart weeks notched last year by "1999 Grammy Nominees," which peaked at No. 8 to become the first in the series to reach the top 10.

NAME BRANDS: January and February are usually festive times of year for newer acts, as evidenced by Eiffel 65 holding its bullet at No. 6 on The Billboard 200 (a 23% gain over the prior week's sales) and Grammy nominee Macy Gray leaping up to make her first-ever appearance in the top 20 (27-41, up 89%). But the album chart's top five, where veteran artists are the only ones who move to higher ranks, seems like a flashback to the holiday selling season, when big-name acts tend to rule the roost. The march of the familiar finds Santana returning to the throne for its seventh chart-topping week (2-1, a 15% gain), followed by Dr. Dre (3-2) and Celine Dion (4-3).

Santana, headed for a big night at the Grammys telecast, has two horses pulling the band's wagon. "Smooth," which topped The Billboard Hot 100 for 12 weeks, is still conspicuous: No. 6 with 82.4 million listeners on Hot 100 Airplay and No. 2 on VH1. New single "Maria Maria" is also clicking for Carlos Santana and company; it's the 10th most seen clip at VH1, is No. 28 at MTV, and has been on the Hot 100 Airplay chart for 7 million weeks age at No. 2.

For rapper Dre, this marks the album's third straight week of sales increases, although the bump falls below this issue's accelerated bullet criteria (180,500 units, up 2%). Growth was bigger in the previous two weeks, when he bent benefited from exposure on the "Farmchuck" TV show, MTV's "Making The Video," and the American Music Awards. Still, out of his album's 11 weeks, "The Chronic" has only two weeks age at No. 2. The latest radio track, "Forgot About Dre," bullets 13-11 on Hot R&B/Hip-Hop Airplay.

VH1 and top 40 radio are Dion's biggest allies. Her "Behind The Music" segment is one conspicuous catalyst for the singer, who has just begun a much-publicized hiatus, and current track "That's The Way It Is" moves 2-1 for her album's 11th week. "The Ocean" has been on the Hot 100 for midtempo songs, Dion makes "Way" her first attempt at an uptempo number since 1994, when she took "Misled" to radio with lackluster results, peaking at No. 26 on Hot 100 Airplay. This one, however, is making fast friends at radio, zipping 6-2 on Hot 100 Airplay (53 million listeners) and rising to No. 28 at MTV the latter a vehicle that typically doesn't click for Dion. Her album responds with a 14% gain (167,000 units).

SO LONG, FOR NOW: With the success of "That's The Way It Is," and her hit collection erupted into in the top five for each of its 13 chart weeks, Celine Dion's hiatus brings to mind the title of her old Dave Mason song, "It's A Wonderful Afternoon." In fact, you may consider that Dion should have broken away last December 1998, and repeated her intention to step away a few months later when it was announced that her husband, René Angeli, was battling cancer; it was a little mind-boggling to see how much attention her impending hiatus received at the close of '99. Even with the advance notice she had given, the media managed to make a huge story out of her absence. "The Oprah Winfrey Show," "The Tonight Show With Jay Leno," the "Today" show, Fox's Billboard Music Awards, and her own CBS special among the vehicles that fanned the flames.

As long as it took for Dion to say "goodbye," it will be a very valuable time for her as if her break has begun, although she has indeed exited the media and concert circuits. "Way" is but one of seven new tracks on her album; no other releases will hit stations, keeping her album in the top 10 and enjoying her extended break. She was also featured on the first episode of MTV's "Diary," which started Feb. 16.

NEW WORLD, NEW RULES: Catalog titles are excluded from most Billboard album charts, but we elected to allow catalog titles to appear on Top Internet Albums, because the movement of older titles is a key component of E-commerce. Similarly, Billboard and SoundScan have elected to allow titles that are exclusive to one site to appear on the Internet list, evidenced this issue by the bow of two from Rhino's limited-edition "Handmade" series: Tim Buckley at No. 15 and Sweetwater at No. 16. But what if an album is available on one account but not eligible to appear on the rest of Billboard's charts, because it is a title is exclusive to Target Stores, or to the Wherehouse Music chain, consumers who shop at other stores or live in markets where that retailer has no stores do not have access to such product. By contrast, any consumer with access to The World Wide Web can purchase titles that are exclusive to one site, thus the unique policy for Top Internet Albums.

Billboard Music Group METRO

AN UPDATE ON BBMG EVENTS & HAPPENINGS

New Chart Book Chronicles History Of R&B Hitmakers

Billboard presents the latest book from Joel Whitburn, "Top R&B Singles 1942-1999." The chronicle, out in time for Black History Month, includes more than 17,800 titles that hit the chart, beginning with Billboard's first Harlem Hit Parade of October 21, 1942, and running through the Hot R&B Singles & Tracks of July 31, 1999. Every R&B single is defined with complete chart data, including peak position, debut date, total weeks charted, label, and number.

The book is organized alphabetically by artist and shows a complete bibliography for nearly all of the 4,375 artists who hit the chart. This fourth edition of "Top R&B Singles" heralds several new features. The number of titles in the book has doubled with the addition of the flip sides of vinyl singles, along with the additional tracks on cassette singles and compact disc singles.



singles.

Also included is the research of Billboard's R&B sales and airplay charts, back to the debut of these charts in 1954. New symbols indicate commercial CD singles, promotional CD singles, and picture sleeve inserts.

The biggest hits and hottest streaks of major artists are highlighted for fast, easy reference. Undergoing further updates are the complete record grip and picture sleeve/cassette picture book guides, and the rankings of the all-time pop hits and top artists. A title section indexing all titles to their respective artists and a week-by-week listing of the No. 1 hits over 58 years is also featured.

Copies of "Top R&B Singles 1942-1999" are available for \$69.95 each, plus shipping and handling. To order, call Record Research at 800-827-9810 or visit www.record-research.com.

PERSONNEL DIRECTIONS

Stephanie Lopez is the new R&B/Rip-Hop charts manager for Billboard and Airplay Monitor, based in New York. Prior to joining the Music Group, Lopez was national promotion/marketing director for urban A&M and crossover formats at A&M. She has recently consulted various labels.



LOPEZ

Lopez was also national promotion/marketing director for urban and urban AC at EMI after a stint as Northeastern promotion/marketing manager for the label's R&B department. Earlier in her career, she was national coordinator in the R&B departments of Atlantic Records and CBS Records.

A Hunter College graduate with a B.A. in human communica-

tion, Lopez reports to Billboard director of charts Geoff Mayfield and Airplay Monitor charts administrator Silvio Pietrolungo. Her Billboard column, Rhythm



LICHTENSTEIN

Section, will bow in the March 11 issue. Also in New York, Marc Lichtenstein has been appointed account manager at Billboard. In addition to managing

various music accounts, Lichtenstein will specialize in the pro-audio and consumer categories. He will report to Pat Jennings, East Coast advertising director. Prior to joining Billboard, Lichtenstein worked at Avenue Magazine as an advertising account executive. He has also sold Yellow Pages advertising for Redden H. Donnelly.

Billboard International Latin Music Conference & Awards
Sheraton Biscayne Bay • Miami • April 25-27

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Billboard Airplay Monitor Radio Seminar & Awards

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Nashville's Hill, Lonestar Vie For No. 1

WITH MARIAR CAREY'S "Thank God I Found You" (Columbia) slipping from first place after just one week and **Savage Garden** sliding back into pole position for a fourth week with "I Knew I Loved You" (Columbia), the race is on between two country contenders to see who will get to the top first. And whoever does will be the first country artist to crown the Hot 100 since **Kenny Rogers & Dolly Parton** as the first to top the "Islands In The Stream" back in 1983.

In an amazing chart move, Lonestar rockets 18-3 with the pop remix of the former No. 1 country hit "Amazed" (RCA). Even more amazing, this single is in its 30th chart week—that's just one week less than "Smooth" by Santana Featuring Rob Thomas. Those with long memories will recall "Smooth" debuted in July 1999, so "Amazed" has had a long ride into the top three.

The other country artist who might reap a No. 1 hit is Faith Hill, whose "Breathe" (Warner Bros.) gallops 21-5. "Breathe," which spent six weeks atop the Hot Country Singles & Tracks chart, is already Hill's highest-ranking song to date on the Hot 100. "This Kiss" and "It's Your Love," a duet with her husband, Tim McGraw, both peaked at No. 7.

In the last few years, country artists like LeAnn Rimes and Shania Twain have had No. 2 hits on the Hot 100, but not one went all the way. Either Lonestar or Hill could break the long drought as early as next issue.

WHEN YOU'RE HOT: Elsewhere on the Hot 100, Miley "Misadventure" Elliott chalks up another week in the top 10 with "Hot Boyz" (The Gold Mind/East-West), her single with Nas, Eve, and Q-Tip. But where

she's really making noise is the Hot Rap Singles chart, where "Hot Boyz" is on top for the 14th consecutive week. That ties the record for the longest-running title in this chart's history: **Craig Mack** had a 14-week reign with "Flava In Ya Ear" in the fourth quarter of 1994. One difference: Mack's run wasn't consecutive, so Elliott holds the record for longest consecutive run at No. 1.

No. 1. The previous holder of this record was "Can't Nobody Hold Me Down" by **Puff Daddy Featuring Mase**, from 1997.

Further down, the rap chart is starting to resemble box office rankings. Debating at No. 24 is "The 6th Sense" (Madam Xenob) by **Common**, and new at No. 30 is "Silence Of The Lambs" (Mousse) by **All Real**.

'LIP STICKS: Veteran rock band AC/DC collects the third-highest rock track of its career on the Mainstream Rock Tracks chart this issue, as "Stiff Upper Lip" (EastWest) marches 9-2. If "Stiff" can dislodge "No Leaf Clover" (Elektra) by **Metallica**, it will become the third AC/DC track to top this list. In 1993 "Big Gun" from the soundtrack to "The Last Action Hero" had a two-week run, while two years later "Hard As A Rock" stonewalled for three weeks.

AFTER LIFE: It would be hard to find an artist who has had more posthumous entries on the Hot 100 than 2Pac, who enters at No. 57 this issue with "Baby Don't Cry" (Jazzy Key Up Head LP) (Amaru/Death Row). This is the seventh Hot 100 entry for 2Pac since his passing on Sept. 13, 1996. That equals the number of Hot 100 entries 2Pac had while he was alive.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE SALES UNIT SALES			YEAR-TO-DATE SALES ALBUM FORMAT		
1999	2000		1999	2000	
TOTAL	83,060,000	85,163,000 (UP 2.5%)	CD	62,159,000	68,466,000 (UP 10.1%)
ALBUMS	73,873,000	77,724,000 (UP 5.2%)	CASSETTE	11,542,000	9,078,000 (DN 21.3%)
SINGLES	9,187,000	7,439,000 (DN 19%)	OTHER	172,000	180,000 (UP 4.7%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,023,000	14,533,000	1,490,000
LAST WEEK	LAST WEEK	LAST WEEK
14,616,000	13,262,000	1,354,000
CHANGE	CHANGE	CHANGE
UP 9.6%	UP 9.6%	UP 10%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
16,153,000	14,248,000	1,905,000
CHANGE	CHANGE	CHANGE
DOWN 0.8%	UP 2%	DOWN 21.8%

YEAR-TO-DATE ALBUM SALES BY GEOGRAPHIC REGION					
1999	2000	1999	2000	1999	2000
NORTHEAST	652,000	580,000 (DN 11%)	SOUTH ATLANTIC	2,317,000	1,897,000 (DN 18.1%)
MIDDLE ATLANTIC	1,562,000	1,292,000 (DN 17.3%)	SOUTH CENTRAL	2,378,000	1,851,000 (DN 22.2%)
E. NORTH CENTRAL	1,804,000	1,411,000 (DN 21.8%)	MOUNTAIN	669,000	515,000 (DN 23%)
W. NORTH CENTRAL	676,000	497,000 (DN 26.5%)	PACIFIC	1,485,000	1,033,000 (DN 30.4%)

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